CULTURAL POLITICS OF TRANSLATION: A STUDY OF ATTITUDE AND FORM

(with reference to Translated Kannada Texts of Colonial Period)

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Thesis submitted to Kannad
partial fullfillment of the requirements for th

Doctor of Philosophy

Research Scholar

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Declaration

I hereby declare that the thesis entitled **Cultural Politics of Translation: A Study of Attitude and Form** (With reference to Translated Kannada texts of Colonial Period) submitted to the **Kannada University, Hampi** for the award of **Doctor of Philosophy** contains no material that has been accepted for the award of any other Degree, Diploma or any such courses in any University and that to the best of my knowledge and belief contains no material previously published or written by any other person, except when due reference is made in the text of the thesis.

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Date: 05 : 08: 2019

Place: Vidyaranya, Hampi

Certificate

This is to certify that this thesis, entitled **Cultural Politics of Translation: A Study of Attitude and Form** (With reference to Translated Kannada texts of Colonial Period) submitted by **R. Tarini Shubhadayini,** for the award of **Doctor of Philosophy** is a record of research work done under my guidance and supervision . The thesis has not formed the basis for the award to the scholar for any Degree, Diploma, Associateship, Fellowship or any other similar title and I also certify that the thesis represents an independent work on the part of the candidate.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

1.2 Aims and Scope

1.3 Methodology

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

Translation is basically a linguistic activity conducted between languages. As language is a social product, any activity conducted including translation, is a social product. Translation, in the axis of meaning, helps one mutually intelligible at the linguistic surface. Broadly speaking, translation is an extended domain of language.

Translation is an amoeba term; it takes shapes in contexts. In terms of translation, every man tends to translate another man's experience. Translation in general appears as life activity; it is one that appears wherever communication is possible. Speaking in the terms of registers and terminology of contexts translation is incessant with human communication. For instance, woman's language is said to have to be translated to the mainstream patriarchal language in everyday usage. In the diachronic occurrences of languages, native speakers, though well versed in their usage of native language, themselves need translation in order to comprehend the archaic forms of their language. Says Mohan Kuntar, "Translation need not take place between two languages only; it may occur even in between two dialects of a same language."(Kuntar 27) So it is evident that translation occurs wherever a mutual understanding of communication is on. Translation in this sense seems to cater multiple contexts in our daily lives. Translation today seems necessary in social communication. Translations in the media, cinema, and literary field grow as industry. The branches of translation today encompass our social life today. The public utility of the term is rapidly flowing. Therefore, scope of translation is felt significant.

A language is generally a carrier of culture of particular speaker's community. Since translation is the product of language, it definitely reflects the social dimension of language. Since translation shares two languages, its negotiation with cultures of two languages is possible in its space. In the realms of literature translations translation plays an important role since it deals with two cultures of two languages. The in between space that a translation provides is the ground of cultural counters.

Translation, in its broad sense, means understanding another language speakers' culture. It provides common space for cultures of two languages.

Translation works on common aspects of the two languages. Especially in literary translations, translation works on common human values. Though this act of understanding is done in a plane surface of common factors, there are subsidiary elements that revert the process of understanding. Culture, generally proposes many factors that do not sink in a common cauldron. The harmony chord loses its symphony mainly in culture related issues. Besides, every language maintains structures that suit to its speakers. By and large, any language is made for communication among its community that obviously related to cultural essence of a particular language. Though translation is said to be a cultural exchange, it does not always imply a harmonious relationship.

Many times translations seemed awkward because of non-translatability of cultural aspects. Translation may pretend to be universal but is axed by culture. That means translation is the ground floor of mingling of cultures and parting of the same. Translation is always said to have useful because of its negotiation with other language culture. But both 'giving' and 'receiving' in the context of translation are heavily loaded with the cultural implications.

Though common aspects are pushed to the forefront in translations, there are several facts that are insoluble. There may be reasons behind this non- compatibility. Firstly, every language has been unique structure that cannot be imitated exactly. Secondly, every language represents culture of its speakers. In case of translation not all aspects of culture get translated. Translation thus becomes a complex phenomenon. Translation shoots basically from a human interest. Translation is made to understand the humans of other cultures. But the social milieu and human possibilities of existence would make translation politicized. Beyond its general perceptions it appears strategic. Foucault while explaining his concept of Episteme adds that it is culturally and historically determined. Foucault hints a construction there. Foucalut's understanding can be extended even to translation. D.N. Srinath, a well known translator, makes a point here. It is; "All cultures perceive translation as a new kind of knowledge, a new power medium."(Srinath 4).

Translation has a stake with cultural studies. Therefore it is considered as the extension of cultural studies. Culture in the plain sense was treated ambiguous term. But after the developments of cultural studies the trend of looking at a text has been

changed. The political supply of meanings to a literary text makes it prioritized. Cultural studies today extend themselves to sociology and thereby to anthropology. It is hard to set the limits to it. When translation tagged with this troubled arena, it definitely got politicized. The trend of playing with the issues of representation politics is also the trend of translation studies. The trend of politiciisng the specificities seem to have started after the neo Marxist advent in the field of academics.

Translation has the political fixation. It is more evidently seen after its association with the Cultural Studies in the 90s. The sharing of Source and Target texts, choice of Source texts often prove twin relation of dominant and subordinate positions.

Translation is culturally seasoned act. Texts, translators, and society that the translators represent all shape the cultural politics in translation. The textual interpretations of cultural politics occur within the frames of languages. Translators on the other hand, reflect the social milieu. So their interpolations or manipulations in the texts are not merely innocent acts. Translators are the vehicles of culture elements. The very acts of translators like choosing the texts for translation, managing the texts and assessment of cultures are shot from political contexts.

The act of translation involves translated texts, translators and finally the societies they represent. The texts through their language space, translators through their attitudes including selections of the texts, construct the political sphere around translations. Moreover, the social and political structures of a particular historical context do act upon translation activity through social grids. The authority pressures on translations definitely account a specific political act. The institutions which encourage the act of translations influence the act of translation in many ways. Therefore, translation is not merely an activity of textual transferring from one language to another. It is tough in the sense it needs to negotiate with the cultural issues in its context. It is violent and manipulative in most of the times.

In the activity of translation there will be an in-between ruptures that once again enable to counter culture. Since culture generates meanings within a given space, if affects translation by intervening within the language spaces. Culture and

context play important roles in translation. It can be seen in the adaptations of the source language text in the target language. Many a time, culture will be dictated. The receiver of the target language receives the text in the extraordinary contexts. He modifies and deconstructs the text for his purposes. This process reminds the act of colonial encounter of the native and the foreigner. This can be extended to other unequal parities like gender, caste and race. Hence translation remains vibrant in these contexts. Translation is, thus said to intersect the cultural arena. Gender and colonial subjectivity interrogate the very concept of translation. It carries possibilities of looking at differences in different stances. The post-colonial surge into Translation studies carries the meaning of colonial ruptures. The Post colonial Translation Studies scholars like Harish Trivedi and others endorse the equal stances of subjugations. Based on this aspect, Susan Bassnett develops a theory of manipulation in Translation Studies.

Translations under the cultural studies access more political dimensions. It counters the contexts with dialectical attitudes. On the one hand, it hints cultural understanding; on the other, it reverts to counter the cultural factors of the Source text/material. So understanding and contesting are the two paradoxical features of translation. Besides, it perpetually creates a possibility of a third space. Homi Bhabha is quoted by Bassnett and Trivedi to defend the translation theory in the context of postcolonialism:

> We should remember that it is the 'inter'-the cutting edge of translation and renegotiation. The 'in –between' space-that carries the burden of the meaning of culture. It makes possible to begin envisaging rational, anti-national histories of the 'people' and my exploring this 'Third space'… We may elude the politics of polarity and emerge as the others of ourselves.(Bassnett and Trivedi 5)

In another observation, Bhabha says that the idea of negotiation of cultural translation, which he believes to be in itself politically subversive, as the only possible way to transform the world and bring about something politically new. In this view, then, an emancipator extension of politics is possible only in the field of cultural production, following the logic of cultural translation. (5).

It is evident from the above mentioned facts that the act of translation is more flexible in the domain of cultural and political histories.

Cultural politics of translation is inclusive of multi-disciplines. Among them Culture, Politics and Translation are conspicuously seen. As this study proposes integrated study of these three disciplines, it is essential to probe the arena of meeting and dissociations of the above said theories. Translation itself is inclusive of culture and it is better to endorse Shivaram Padikkal's comment on translation runs as "to define cultural politics of translation means to analyze significant socio cultural problems related to translation." (Padikkal 59) But it is a risky job to pledge the common space for each discipline.

As the present study proposes cultural politics of translation let the basic factors are revealed prior to the study.

The terms-culture and politics carry burden of ideologies. These terms display wilderness. Culture is an ambiguous term. It is difficult to define culture without axing multidisciplinary tools. Cultural studies nowadays, is broadly extending itself to domains of sociology and political spaces. The ideology of culture itself can hardly be defined sans the ideologies of politics and sociology. The apparatus of culture through which it is going to operate are institutions that once again roots in symbolic gesture of a society. Generally speaking, culture deals with behavior, values, beliefs and more symbols. These factors direct a way of life where people act according to it. It is well defined as, "Culture is symbolic communication. Some of its symbols include a group's skills, knowledge, attitudes, values and motives. The meanings of the symbols are learned and deliberately perpetuated in a society through its institutions.

Politics itself is the study and practice of the distribution of power. Politics means, 'ideas and activities relating to gaining and using power in a country', also, the activities of people who are concerned with gaining advantages within a group, organization etc.'(Longman Dictionary). Power can be distributed among social groups; which again are divided into grids. Hence distribution lies within the realm of politics varying to social and political grids among communities. Power is an incessant flow in the social groups. The constitutional lifting of political ideology and power distribution would be more formal but in everyday circulation power gets more

absorbed and intense. Indeed it is invisible but stands as an undercurrent in the societal groups. It does exist in various forms and dimensions; well expressed through attitudes of people of ruling class/working class. Attitude means, 'the opinions and feelings that one usually has about something, especially when this is shown in one's behavior' (Longman Dictionary).

Culture gets linked with politics at this juncture where power flows through grids following attitudes and expressions in abstract levels. It often reminds of Marxist concepts of Base and Superstructure. Ideology is a familiar term in Marxism where Marx himself attributed meanings of representation of dominant ideas which are generally expressed through a man or a social group. Althusser, a Neo Marxist theorist, clears further that the ideology is the imaginary relationship of individuals to their conditions of existence. The Marxist explanation of ideology later developed a cultural theory based on superstructure. The abstract part of social structure does offer space for cultural politics. In case of translation, not only language that lifts source from sociolinguistics, but other factors likes power, social stratifications, constraints operate. Cultural politics lies within the power webs of society where translation often descended.

Culture is generally presumed as social behavior. Politics is also a kind of behavior. Therefore, I put the phrase connecting it to attitude. Let me explain. "Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted symbols..." Also, "Culture is symbols include a group's skills, knowledge, attitudes, values and motives. The meaning of the symbols is learned and deliberately perpetuated in a society through its institutions." ("Culture") In the Longman dictionary the meaning of politics can be a variety of methods like promoting or forcing one's own political views among people, negotiation with other political subjects, making laws and exercising force, including warfare against adversaries. In the context of the thesis culture and politics can be connected under the concept of power relations operated by different sects and institutions. Again to look back the lexis, informal politics is understood as forming alliances, exercising power.....Generally this includes anything affecting one's daily life, such as one person or group exercises influence over another'(Longman dictionary).

Translation as a part of cultural politics emerges as an attitude. Attitude, by its lexis meaning runs as follows:"the opinions and feelings that you usually have about something, especially when this is shown in your behavior." (Longman Dictionary) But it is said that translational attitude differs from one culture to another. The politics of selection that varies in the contexts of gender, caste and creed also count in the translational attitude. Violations in translations often treated as freedom of the translator. But in most cases 'freedom' is the result of attitude. Translation is axed by the factional identities like caste, class and gender. This creates attitudes of specificities. Beyond these identities, there are individual attitudes when translation is conducted by the individuals. The Individuals, the Institutions and Specificities would form the attitudes in bulk. The attitudes are nothing but political moves. Besides, historical situations like colonial rule controls and co ordinates the attitudes where politics is inevitable to happen. Therefore, it can be assumed that Attitudes shape translations. Since the beliefs and assumptions do shape the translational attitudes, they always vary from society to society. There is no translation that is free from political attitudes. In fact, there is no kind of translation called straight and neutral translation. The target language receives translation as a political act. The translator himself is the promoter of certain kind of ideology through pores of language.

Attitudes in fact, are not always conscious and deliberate but unconsciously controlled by many other factors like culture. The translator's attitude is shaped by complex cultural associations of his native essence. Negotiating with the source language, translator is trying to locate and displace meanings which are continuously marked with mutations. Distilling certain elements and adding flavor to certain things can be expected in translation only through translator's attitude. It is nothing but translator's politicization; a cultural communication. Largest possible ways can be tried here with the intervention of translator in the source text, so that his presence represent his self by emitting attitudes of a translator as an individual and as a member of a class/caste in a society. The attitudes lead to appropriation, displacement, Re-writing and metamorphosis. Thus translational attitudes can be political and display highly vibrant spaces. To understand the translational attitude is to check the activity in its relation to source text. Productions of meanings can also be a part of translational attitudes.

Translation is a complex process of representation where the positionality of a translator and his/her choice for translation become crucial. It is not only a representation of power and authority but also a subversion strategy; a counter hegemonic practice. The moral and ethical representation of translation which might be motivated by power heads might be adapted for different purposes. This double operative nature of translation is, no matter, strategy but sustains ambiguous sway of power theories of different levels.

Translation is a complex process of transferring not only texts but ideas. It is said that it is the exercise of politics; politics of representation. Representation reflects the positionality of the translator which is rooted in structures of authority and ideological environment. Translation thus stands as a battleground of political and cultural conflicts. In the micro level studies of translation offers translations of histories, of representations, of voice, of gender and sexualities, of empire, of post colonialism, of minority and so on. Political spheres of translation offer vast geographical spaces, includes empires and states of different areas. As the post colonial theorists say it is a kind of resistance.

Translation studies function with the modalities of funding authorities and the production of meanings are also generated through such authorities. It overlaps cultural studies in many respects. Cultural studies is politicking a relationship, an identity and a desire to establish. Translation studies as cultural studies follow the politics of factions, grids and identities.

Recent developments in the Translation Studies associate it with cultural studies. Terminology of Cultural Studies is generally allowed in the translation Studies. Beyond this, translation is basically an associate of linguistics. Apart from the structural points of linguistics, it has grounds for social dimensions of language. Though post-structuralist attempts of locating language in the space of signs, they point out more dimensions in the structures. It suggested translation as a paradigm shift in the study of language. The developments in nineties much progressed in linking social dimensions to language.

The cultural dimension of Translation Studies extends to understand the politics of translation studies. Translation activity involves texts, translators, readers,

history and historians in an axis. The very domains suggest political motivations and attitudes. For instance, textual details of a source text might be dealt deliberately in the target texts. Translators add, filter and are able to construct their texts. The adding and vomiting are the two cultural attitudes that control and co ordinate translation activity. Moreover, translatability is a deciding factor where the cultural codes of translation sink. If translation seems excess or it is irreducible, such spaces are really combatable with the tools of culture. In such spaces translations play either negotiation or subversion strategies. Within the space and beyond the frames of translation, there are interplay of milieu of socio political elements. Histories shape the target texts through their attitudes. Though translations play important role in defining the cultural politics of a specific historical context, they are not included in the literary histories. They are named after the creative texts. This attitude makes translations second grade.

Let me analyze the factors that insulate the politics of translation. Texts, translators, readers and institutions that conduct translation activities involve political suggestions. If one queries, why does a translator take up translations? it is evidently thought that translator does it for his personal interest and taste. But beyond this simplified answer, there are other factors like social milieu. Any translator for that matter, belongs to a particular community/unit representing his social specificity. The Kannada translator D.N. Srinath comments about translation as a medium involves various factors which are able to create its own version in a native sensibility. Therefore, a translated text is to be looked into the factors that the age in which translation occurred; to whom it is made?; why a particular text is chosen for translation- these factors tell us the social priorities.(Srinath 4).

Translation becomes cultural question when it asks the positions of the two languages where translation is taking place. Why does one language become the source language and why the other follows it as a target language? The Source-target positions target the power politics in between the two languages. Though translation is a cultural exchange, the range of giving and taking really matters in this business. The varying relationships between languages may occur mainly due to political power they possess.

It is said that Translation theories include both linguistic and non-linguistic systems. Gideon Toury and Theo Hermans specify the theory of Translation as both linguistic and non-linguistic. Translation Studies is enhancing cultural study material in general. The present study thus overviews the cultural turn in Translation studies and discussions related to the topic. The western discourses and Indian discourses would be studied here under separate headings. Translation discourse is overviewed in the succeeding chapter which will focus on theoretical perspectives in detail.

1.2 Aims and Scope

The present thesis aims to focus on the cultural politics of translations with reference to Kannada translated texts. The scope of the study exceeds limits since it covers wide range of disciplines. The scope of translation studies blended with cultural studies is problematic because of its wide range of applications. So the present study narrows down the topic to translated Kannada texts of colonial period. Even then, the frame is wide since the colonial period is stretched to a century. The translation activities under colonial rule began in the mid of the nineteenth century and extended to twentieth century. There are variations in the sensibilities of nineteenth century and twentieth century. The first phase of translation was under the pressure of redesigning its sensibility after its exposure to an alien culture. Hence it was the period of re structuring. The range of cultural comparison and evaluation are very high during this period. It was the vulnerable part of translation studies. The twentieth century developed matured attitudes. The culture questions are dealt in a kind of analysis. After the entry of Gandhi carrying nationalist attitudes, the nature of translation was clearer. Translation became deliberate. Translations were used to bridge the Indian minds. Translations in this phase are aimed and actualized among the Indian languages. The interest in sister languages is occurred mainly due to nationalism. Even the interest of translations varies from one phase to another. The earlier bizarre attitude towards new genres and sensibilities of rising colonial modernity gradually developed into choice based, matured taste perception. If the early translations were interested in the genres of fiction, for instance, it is shifted to political writings, biographies/autobiographies. This is a paradigmatic shift in the translation attitudes within the space of a century. The study aims to see the variations of translation trends and attitudes in the present space.

The study will be conducted on the basis of cultural dimensions proposed by the Translation theories (Cultural group in Translation studies). The Kannada translated texts of colonial period will be looked into by the tools of Translation-cultural study.

The present study is prioritizing the nature of 'Re-writing' in the Kannada translations. The early Kannada translations showed interest in rewriting the Source texts. The attitude of the Kannada translators show creative urge in creating the texts. This tendency even continued even after nineteenth century (The Kannada tendency of creating text creatively was no ancient habit. The tendency still followed by the Kannada translators like H.S.Shivaprakash). The translator has the staked his identity through his choice of Source text and in suitably adapting them to native cultures. The deliberate process of re writing is therefore a kind of culture construction. The manipulation of Source texts to an extent is only possible in the cultural context. The Kannada texts in this regard, have to be checked and can be studied for its creative pulp through translations. Moreover, the attitudes of translators who re wrote the texts are suggestive of cultural politics of translation.

The Kannada translation attitudes were inspired and shaped by the missionary translation in their treading. The Missionary translations served as a base for the translation activities in Kannada. Being motivated by the religious traits, the missionary translations extended themselves to research activities about Kannada language and literature. The missionaries started collecting data from the native people. They were able to give out the chronological order to their collected data. So indirectly they helped in constructing histories of Kannada language and literature. Translation history has been developed parallel to their activities. Besides, the British administrators were interested in the construction of a native history. Therefore they encouraged the translation activities as well as data collection and publication of the source materials. Translations of the religious traits by the missionary have been followed by the secular English texts. The mid of the nineteenth century is the boiling spot of exchange activities. The texts translated during this period were almost secular. Moreover, majority of the translations were done by the natives. The translated texts of S.G.Narasimhacharya, S.Anandaraya, Ramarao and others were orienting the Renaissance and Restoration periods. As we know the above mentioned

periods were popularly humanist and therefore secular in attitudes. The cultural politics of translation in the Kannada context can be seen at this juncture. Since the attitudes of looking at the alien culture forced the native translators to intervene in the source texts.

The missionary translations are not included in the frame of the present study. It is mainly because, the missionary literature and translations, though appeared significant from the Kannada point of view, may stay outside the problematisation of this thesis. Other reasons may be listed here. Firstly, the missionary translations are predominantly religious and more or less tracts. The cultural alterations made in the missionary literatures are mainly done with the attitude of co-opting the natives in their efforts of conversion. The missionary translations skillfully established alternative religious terminology to update the natives to Christianity. For instance, the missionaries used *Satyaveda* (means the truthful Veda, assuming it as the sacred scripture of Aryans or Hindus in general) in substitution of the Bible. This comparison is logically presented in order to show the religious promise. The present thesis is aiming to explore the socio political effects that are introduced by the translations within the frames of the colonialism. The political essence in the thesis may not match the religious-cultural politics of the missionary translations. Hence they are avoided here in this study.

Secondly, the missionary translations are translations done by the foreigners. They stood in the higher position by their power and prestige in the Indian society. Their translation attempts of the missionaries have been done with authoritative attitudes. Their attitudes of looking at the natives are more or less carried out the element of foreignness. The period, while the missionaries involved in translation, was the transition period of Kannada language from medieval to modern phase. In the backdrop of transition of a language like Kannada, the missionary attempts of translations appeared like practice writing. It was indeed a preparation period for Kannada language and literature. The entry of missionary in this transition moments needs a separate poetics of its own. The study of contribution of the missionary to Kannada language and literatures may be studied independently.

Apart from the missionary translations, there are two streamlines of translation in Kannada. The Kannada exposure to English/European literature created space for

translations in the colonial period. There are number of attempts done in Kannada that show attitudes of translating the foreign texts to Kannada. The other stream can be translations from the sister languages of India. Both the English/European translation stream and the Indian translation stream have been done during the high period of colonialism. The present thesis wishes to problematise the content based cultural politics of translations in both the streamline mentioned above. It also tries to explore the points of differences in attitudes when the native Kannada translators translate the texts from English and Indian languages. Searching for the difference of attitudes is one of the focused areas of the thesis. For instance, if an English text is opted for translation, culture question becomes crucial to the early Kannada translators. When they translate Indian texts their attitudes of culture is that of coordination. Attitudes of these kinds can be checked further in the study.

The Kannada translators translated more from Indian languages, especially from Bengali and Marathi. These translations are parallel to the foreign text translations. The tendency of the translators appears curious enough. It appears that the Kannada translators choose the Source languages to claim the Indianness in their translations. Translating English texts indeed, might have been the options of the educated elite and lot more people opted to translate from Indian languages. But the tendency of choosing texts from Bengali and Marathi is conspicuous in the history of translation in Kannada. According to survey of trsanslated works in Kannada, made by *Kannada Granthasuchi(1817-1968)* (1984), published by the University of Mysore, maximum numbers of translations are done from Bengali, Hindi and Marathi. Translations have been done from Bengali 293, Hindi 127, Marathi-113. Telugu-98, and Tamil-86 succeeded the above said translations. Malayalam translations are recorded very low as 8 to 9.)Translations from Urdu, Gujarathi, Oriya stand poor in number. At the same time, G.P.Rajarathanam's attempts of bringing texts from Pali and Prakrit are distinguishing. He involved in learning Pali and Prakrit and translated major works of Buddhism and Jaisnism (*Sakya* and *Sramana* literatures). The tendency of choosing the Source language is conspicuous in the survey details.

If the thrust of translating the Indian languages is a tendency in the colonial period, the options of choosing the two or three languages is peculiar. A study is needed in this regard that why the translators turned to Source languages like Bengali

and Marathi. One can imagine the powerful influences of these languages as they were far from the beginning the Presidencies of the East India company. The other reason might be their preoccupations with the nationalism and tendency of taking the lead among the Indian languages. The alternative selections of English texts and Source texts from English presidencies offer a kind of twist here. The nature of power relations assumed in both patterns of foreign and native.

It is curious to know why two or three Indian languages are much preferred in Kannada translations. The tendency seems to appear a pan Indian phenomenon. Rita Kohtari, by picking the example of Gujarathi, raises the problem of attraction that the Gujarathi language has towards Bengali texts. She mentions Niranjan Bhagat who in his interview comments on the ridiculous attractions of Gujarathi towards Bengali language and literature as, "it was common practice to engage Bengali tutors, visit Shanthiniketan once (as the Mecca of literature) and read/translate Bengali."(Kothari 50) Rita Kothari recognizes the tendency of reception in Gujarathi language from Bengali but in turn, Bengali is not supposed to receive texts from Gujarathi. She observes, "Almost every decade of the twentieth century in Gujarath witnessed a well-known poet/nationalist/intellectual form a relationship with Bengali through learning and reading Bengali literature. Very often such relationship resulted in translations of Bengali works into Gujarathi."(Kothari 49) The similar tendency can be seen in Kannada. There are instances of native attractions towards Bengali. B.Venkatacharya self reliance in learning Bengali is a not rare example in the Kannada context. There are so many who followed the passion of learning Bengali. A.R.Krishnasastry, who learnt Bengali by himself, conducted a research work on Bengali writer –Bankimchandra Chatterjee. It is indeed a seminal work, might be the first of its kind. The Navodaya poets like Bendre, Madhura Chenna, She.Go.Kulakarni and others from north Karnataka region started showing interest in Bengali literature and culture. The same tendency is seen Mysore region also. T.S.Venkannaiah, A.R.Krishna Sastry, Kuvempu, Ana.Krishnaraya and others are attracted towards Bengali literature and philosophy. The Bengali influence modified the Kannada sensibility. But researches are yet to be taken up how far the translations from Bengali altered the attitudes of Kannada literature. G.S.Amur observes,

> It is said that after English education the translations from Bengali and Marathi are seen great in number. People talk of influence of these languages after the western impact. But this point is yet to be checked. Because it is not only related to literature but also to socio political counters in larger space. (Amur 19)

The present thesis wishes to take up the nature or nationalism that are taken up by the Kannada translations. Translation in the colonized countries would evoke debates of national culture. Earlier it was thought that all translations aim to establish universality. The nation making itself is a problematic thing. The construction is doubly operated as: the nation actualized in reality and the nation imagined. The cultural construction of a nation is more or less popularized by the translations that occurred during nationalism. The culture question in the context of colonialism is made to redefine the connotations. The factional identities, which are forming in the backdrop of nationalism, are again under the pressure of redefinition. So the present study would focus on these issues in the background of translations.

Though nationalism is one of the aspired subjects of this study, there appears a research problem of defining Indian nationalism and Kannada nationalism. It was indeed a simultaneous process of actualizing both nationalisms at a stretch. The Kannada translations were edging both the Indian and Kannada nationalisms. The mass of literature account the Indian nationalism. But they do not think that Kannada nationalism is a separate issue. The issue of asserting Kannada identity is one of the major issues of Kannada translations. Therefore, the study looks into these deviations under the topic of nationalism.

During the high time of colonialism, the regional languages like Kannada exposed to modifications in their language and structure. The shifts in structure, mode of expressions and their nature are visible. In fact, these phenomena are common among the Indian languages. This led to establish a common chord of Indian literature. The formation of Indian literature in turn led to work with the common themes like socio political upheavals of Indian nationalism in general. This period is recognized as the exploration period of Indian literature. This attitude stakes translation works. The attitude of sharing Indian character and common Indian aspirations are the chief motivations to take up translations. The present study observes this aspect as its part.

The translation within the Indian languages still poses a problem. For, the Indian languages basically share different families. For example, if Sanskrit belongs to Indo European family of languages, Telugu, Tamil, Kannada and Malayalam belong to Dravidian family of languages. To add more to this argument there are several tribal languages, dialects, oral and folk languages and sub-languages. Conducting translation among these languages may be absurd. Though Indian translations were trying to establish a pan Indian character as a part of trajectory of nationalism, they do not succeed fully. Translations could pool certain common issues but the diversified status of culture hurdle them. The rate of translatability is complex in most of the circumstances. So the Kannada translators are careful enough to put forward a strategy of common understanding. Therefore, nationalism is their favorite space to work with. They select sources that project certain mainstream issues.

The problem of Indian language translations is the range of participation that they may able to stake. The Indian languages which participate in translation activities are to be checked. Also, it is to be checked that how many languages are able to serve as Source texts. In the translation history of India, only few languages stood in the donor's position. The positioning of certain languages as Source language again stirs the point of power between languages. The cultural status of the languages establishes a different kind of cultural politics. The study takes this problem in the next chapters keenly.

The study wishes to look into the matter of representation politics of power. The colonial impact on India and on Karnataka may share similar attitudes but in the micro level, they may differ. Politicising the factional representations in each regional space may be historically seasoned. Therefore the present study includes certain micro aspects.

The present study may not be able to take up the colonial Sanskrit translations here. Firstly, the Sanskrit translations outreach the frames of historically seasoned translations like English or Bengali. Sanskrit translations kept up the status of religious sanctity from the ancient period. They continued to claim the same position even after the advent of colonialism. With the translations of English and other languages, the Sanskrit translations have increased in number. The highest numbers of translations are done from Sanskrit sources. More than 800 Sanskrit texts said to have

been translated .But they do not seem to connect with the translation politics of colonialism in theories. Also, the Sanskrit translations created a stream of their own. The stream does not mingle with the contemporary ones. The Sanskrit being the language of Brahmin and the upper caste people, it tends to maintain the distance from the other languages. Moreover, the classical and ancient features of Sanskrit make it insoluble. One can distinguish between the classical translation strategies of Basavappasastry in *Sakuntala* and English secular drama, *Surasena Charitre.* The attitudes in both the translations can be evident. The reason is clear that the native translators learnt English as secular language whereas they learnt Sanskrit with respect.

Though Sanskrit translations appeared marginalized during colonial period, it is not so. The Sanskrit translations had been done without interruption. Indeed, the Sanskrit translations penetrated into native translations through various structures. While the native translations from the alien languages are done, they followed the Sanskrit models. For instance, the Kannada native translator tried to locate English names/phrases in Sanskrit names/phrases. Thus King Lear becomes *Hemachandra Raja*, Duncan becomes *Prataparudra* and so on. The classical frames of Sanskrit dramas are copied and imitated to a great extent in Kannada translations.

1.3 Methodology

Translation studies have been classified under two streams called Linguistics and Language streams. One of the major thrusts of translation studies drove them to the study field of linguistics. The perception that translation is happening in between languages, led to focus on the structural features of languages. It is rather a systematic and scientific analysis (semeiotics). This point of view is focusing on the 'morphs' and 'phones' of a language. In the backdrop of translation it studies the shifts in the structural features of a language. When translation is treated to be an art, it focuses on the creative aspects of a target language. This point of view believes that translation is a new language emerged in the process of translation. Instead of looking at the divisions of Source and Target languages, interest will be given to that part of creativity here. The present thesis is looking forward to have the creative classification of Translation studies. Therefore, the linguistic and technical aspects of translation are not preferential here in this study. To proceed in this path, the theories

of Cultural translation put forward by Susan Bassnett, Andre Lefevere, Laurence Venuti and other scholars who oriented themselves to cultural studies of translation studies.

The present thesis is aimed to work on Kannada translations that were produced during colonial period. The subject matter connects itself to multi-discipline studies. The multidimensional approaches that the Translation studies adapt today have been referred here in this space in order to reinforce the argument. The study mainly relies on tools of cultural studies. Cultural studies are connected to post-structural and post-colonial studies. Therefore the study has a reference of these studies. Moreover, the study is conducted to explore the cultural politics of the Kannada texts translated during colonial period.

The particular thesis is based on the theoretical approaches. Previous studies of translation were wild and scattered under too many disciplines. The linguistic orientation of the studies was trying to explore the technical aspects of translation. Even if it is technical search, it was ambiguous. It was mainly because translations in the cinema medium for instance, differ largely to literature translation. Each kind of translation needs a strategy of its own. Therefore universal application of translation theories may not be possible. Since the present study is interested in literature translation like genres of poetry, prose, fiction, and other writings, it may find theoretical tools that sink in the translation studies. The present study orients itself to explore the socio cultural perspectives of the Kannada translations. Hence it sees the translation activities in the context of culture.

The Deconstruction and Post Structural theories developed translation studies and elevated its status as a discipline. Besides, the Post colonialism has a stake in translations, especially, when they are done in the colonial context. The language relations in the context of colonialism looked as the asymmetrical. The post colonial approach to translation is duly political. The theory checks the differences and discrimination under the hegemonic control of colonialism. The theory also looks into a ruler's language that which in this power background is politically charged. The attitudes of the rulers regarding language are reflected in translations. The give and take business in translation under the circumstances of power should be checked keenly under the theory of post-colonialism. Moreover, the theory opens options of

looking at colonial texts in the historically charged context where factions like gender, national identities and caste account more. It also leads to check the representation politics of translation in the backdrop of colonialism. The present study is more particular about the study reference and tools of post colonial theory. It also shares some of the theoretical tools of feminism and historicism.

The study takes up the Kannada texts translated during colonial period. Translation activities in Kannada began in the mid nineteenth century and it is extended to another century. Though the study limits itself to translations during colonial period, it has a large stretch of one century. Therefore it is too difficult to comprehend and co ordinate the texts produced in this period. The primary sources of the study exceed limits.

For the purpose of the study, data is collected through different sources. The Kannada texts translated during colonial period are taken as primary sources. Not all the texts have been studies with deep focus. But pursue the theoretical ideals wherever possible. First of all, it is difficult to collect the primary texts because of their large quantity. The second thing is to classify the texts. Finally, to choose the texts that is vibrantly cultural in their translational attitudes. Bearing these factors in mind, data collection is carried out. For the purpose of search, the book of bibliography published by the Mysore University in the 1983 is followed. The reference book listed out the available translated texts (from all languages to Kannada). The digital library of Osmania University, Hyderabad, is accessed for old Kannada translated texts. The library provided many representative translated works that came out in Kannada during the colonial period. Besides, the Chronicles, periodicals, Literary histories, Prefaces/ Introductions/Prologues which are written by the translators and publishers in the translated texts, critical articles and Research articles that are related to colonial period are referred as sources for the study.

The data is collected and arranged in an ascending order. Considering the texts in ascending order the trends and influences of translations are taken for study.

The present study has an Introduction and Review of literature in its first part and followed by the chapters dealing the research problem in detail. The first chapter takes up the theoretical perspectives of the topic (Cultural politics of translation). The

remaining chapters are made on the grounds of theories of nationalism and sub-nationalities like gender, caste and class in the backdrop of translation. The theoretical perceptions would be supported by the translated texts of Kannada. Thought the thesis is potentially inclined on the Kannada texts, it does not follow the survey or review method. Too much of textual analysis might ruin the structure of the thesis. The thesis mainly wishes to find a theoretical construction taking the support of the text materials. Although the study takes up the issue of translation politics in general, it looks mainly at the literature translations. Therefore, the study illustrates from the literature translations.

The thesis is observing the attitudes of the translators along with the textual outcome. Each translator has his own attitudes in operating the Source texts. The historicist method of understanding the historical contexts, the dominant ideologies of the period and individual commitment to certain ideologies are also important in the translation. Though Needa's conclusion that individual theory in translation is dangerous, (Needa 116) is considered, it may be taken partially that translators are the representatives of their social specificities.

From the point of analysis, the cultural politics of translation can be discussed in the three important contexts, namely; from the point of view of translators, of historicist theories and through translated texts. All the three sink in translation theories in general.

The translators and the texts that stretched to one century are prioritized here considering their representation and focus. Translators like Srikanteshagowda, B.Venkatacharya, Basavappa Sastry, S.G.Narasimhacharya, D.V.Gundappa, B.M.Srikantaiah, Galaganath, Gundo Krishna Churumari, Kuvempu, Siddavanahalli Krishna Sharma, G.P.Rajaratnam and many more not only translate but also contribute to theorizing translation. The text and poetics come out as complementation to one another. Not all texts produced in one century, are taken here for discussion. It may not even possible to put them in a frame. Therefore, a few texts with representative ideas of translation or that serves as illustrations to translation activity, are being studied here. Texts like Shakespeare translations, the English poetry translations, fiction from other Indian languages, autobiographies/biographies

of Gandhi, the political writings of national movement are highlighted here in the thesis.

To narrow down the topic, classification of study is maintained here. They are

The First Phase: Conducting discussions on selected texts of the nineteenth century and finding out the trends of cultural politics of translations.

The Second Phase: Taking first two decades of twentieth century into account and explore the ideas of cultural politics of translation in select texts.

The Third stage: The third and the fourth decades of the twentieth century and explore the ideas of cultural politics of translation in select texts.

The study attempts to explore the aspects of cultural politics in translation activities, considering all the three stages in each chapter. For example, the idea of nationalism is not one dimensional. The nineteenth century nationalism varies from the nationalism of Gandhi age. From the point of view of translation, each point of view is discussed with specifications. Then a flow of thought can be identified.

1.4 Review of Literature

The literature survey plays an important role in the research. In this chapter, a review of the selected and useful studies related to this thesis' research problem has been focused. There are various studies that focused the research problem raised in the present thesis, Cultural politics of translation with reference to Kannada texts of colonial period. The study on the cultural politics of translation has been conducted in India and outside the world. These studies are related to translation studies largely and culture intrusions in particular by theorists of 1980s.

This chapter provides an account of the studies carried out by the theorists of translation studies and the views of scholars who are oriented to cultural studies as well as translation studies in India as well as in abroad. Special survey is conducted to explore the ideas and views of the Kannada scholars who contributed to translation studies and its relevance in Kannada. It covers the attitudes of translation and translators at various levels. The attempt has been made here to collect important

deviations in the translation studies which related to culture. This has been presented under different headings and sub headings.

The present thesis is aimed to focus on the cultural politics of translation in the backdrop of cultural studies. A study has been conducted in order to fulfill the resources that orient cultural aspects of translations. There are various texts available that focus translation activity in general. Far from the ancient times, the act of translation is described and analyzed by various scholars, writers and translators. There are professional as well as amateur attempts that describe and define translation activity. These discussions stay in the periphery of this study since the present study is concentrating on the cultural dimension of translations. The study therefore, looks into resources that deal with the part of cultural dimension of translation. The theoretical texts that discuss the translation activity as cultural act are given priority here in the study. As the study happens to see the cultural politics of translation in the Kannada texts of colonial period, the review of literature is conducted to explore the resources available in Kannada and English that have touched the motives of cultural politics of translation.

Studies Conducted at the International Level

The Western academics of translation studies took deviation during 1970s. This turn is generally known as 'cultural turn' of translation studies. This critical attitude, breaking the linguistic orientations of previous attempts, prioritized the cultural factors that might present in translations. Translation studies indeed have been treated as the child of linguistics. By 1980 translation studies further exposed to cultural dimensions of translations and became conspicuous in the field of Translation studies.

In a long done history of translation studies, cultural turn of translation itself occupies a significant space. It is a paradigm shift. The theory is developed and nurtured by Andre Lefevere, Susan Bassnett and Laurence Venuti. The phrase 'translation studies' was first circulated by James Holmes, until then the activity of translation was itself considered a dependent job carries inferiority blues on its shoulders. Holmes' paper 'The Name and Nature of Translation Studies'(1972) is said to ignite the translations studies as discipline. During 1970 in the western circle there has been a usage of the phrase 'cultural turn'. It is even spread to translation studies.

Things get brighter during 1980s when Lambert and Van group treated translation as relations between authors and reception in source and target system. They emphasize the sociological aspects like authorship, publishing and distribution sources that a translation rooted in. However, translation studies stood no longer a linguistic matter. Though translation is an activity of copying, it is not merely transferring. The translator and the translation are severally influenced by culture, politics and ideology. Social aspects here mean author's subjectivity, publication and distribution of texts that have incessantly connected to translation. Studies endorsed the presence of social aspects in translations. The main voices that upheld the cultural dimension of translation studies are Andre Lefevere, Susan Bassnett and Laurence Venuti. These translation scholars proposed cultural aspects in the act of translation by coining terms like re-writing and refraction (Andre Lefevere), Manipulation (Susan Bassnett) and Domestication and Foreinization (Laurence Venuti). They developed theoretical spaces for cultural studies in translation studies.

Andre Lefevere proposed the independent status of Translation Studies in academics. His important works attempts to state the autonomy of the Translation Studies in his works. His works are *Translation, Rewriting And The Manipulation of Literature* (1992), *Translation/History/Culture* (1999), and *Translating Literature* (1977). Andre Lefevere raised the issue of independence of translation studies. He denied that translation studies as neither the branch of comparative literature studies nor is linguistics. He claims for the independent status for translation studies in the field of disciplines.

The ideas of Lefevere run to explore certain elements in the process of translation. Lefevere sees literature as a system where translated literature is a part of it. He proposes three units which influence the literary system. They are-1.Poetics, 2.Patronage and 3.constraints of a language. By Patronage, he means, rich persons, Institutions and Governments and so on. Literary genres, symbols, characters, dimensions do form poetics. Thus translation is not considered a simple, transparent activity.

Lefevere's most referential term 'refraction' carries the meaning of adaptation in a translated work. Since translation is made for certain audience in a certain cultural context, a translated work gets refracted. Lefevere added another term

'rewriting' to his earlier concept. Rewriting is an important concept in the framing of cultural translation. According to Susan Bassnett and Lefevere,

> Rewriting is manipulation undertaken in the service of power and the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovations or shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain.(Shuping 56)

Further, Lefevere regarded translation as, "the most obviously recognizable type of rewriting, and potentially the most influential because it is able to project the image of an author and or a (series) of work(s) in another culture, lifting that author and or those works beyond the boundaries of their culture of origin.(Shuping 56)

The important establishment of patronage, ideology and poetics in a linear relationship is the contribution of Lefevere. Translation aims at the development of culture thereby development of a literature.

Patronage is very significant aspect in translation studies. It refers to persons and Institutions which forms groups and constituents. The whole activity of translation is controlled by these aspects. According to Lefevere, patronage is a decisive element that relates the translation activity directly to power. These groups promote certain ideology of certain groups (class or caste) and suppress elements that resist to one's ideology. The patrons establish a large network which relays likely on monetary systems and thereby to power zones. Through literary systems the power groups formulate culture. By and large the patrons operate professionalism. This is what Lefevere tries to link. He sees the essence of culture gets linked to politics in patronage very clearly. Three important components of patronage that he mentions include ideological, status and economic components.

Lefevere's marking of poetics in the act of translation lies equally important. Poetics is one that aspires for framing of literature/art and deals with postulating laws of the same. According to Lefevere, poetics do consist of two components where one lies to invent the devices, genres and motifs; the other deals with the concept of what role that literature should play in a social system. The latter is however significant since it is more influential. The politics influence poetics; in turn, poetics run politics

through its core. The system appears ultimate, it however, keeps mobilization. Lefevere adds one more factor to his theory, that is, universe of Discourse which is defined as certain customs and beliefs, thoughts which are vomited by one's own culture. Attitudes appear at this juncture.

Susan Bassnett is an important theoretician of Translation studies. She discussed the political dimensions of translation, especially in the postcolonial context. After her publication of *Translation Studies* (1980), Susan Bassnett came with the cultural dimension theory in translations. Susan Bassnett together with Andre Lefevere published *Translation, History And Culture*(1990) and *Constructing Cultures: Essays on Literary Translation*(1998).

Susan Bassnett and Peter Bush published *The Translators As Writer* (2006). The book proposes the autonomy of the translator. They name translator as writer. Susan Bassnett argues for Target language focus in Translation Studies. Previous studies busily engaged in emphasizing the role of Source language. Bassnett says it is in Target language that translation strategies are visible.

There is a historicity in the translated text that records the manipulations of a particular period. She notes grids in the social practices and they are carried forwarded in the translated texts in manipulation. She seems to hike the cultural significance of the texts. The importance of historical and cultural elements while studying translation gets more focused. These factors help to sort out the range of manipulations, including the strategies of the translators and the translated period. Translation therefore, is crucial to theorists like Bassnett.

Susan Bassnett's defensive argument of translation as cultural act contributes lot to theorise cultural politics of translation. Translation, as we see, is perceived often as mechanical but creative process. Bassnett and other translation theorists who came through 1980s onwards see translation as creative act of intervention. Bassnett and Lefevere reject the linguistic theories of translation also dismissed 'painstaking comparisons between originals and translations "which do not consider the text in its cultural environment.. ..they go beyond language and focus on the interaction between translation and culture, on the way in which culture impacts and constrains translation and on the larger issues of context, history and convention"(Munday 192)

Bassnett deliberately lays emphasis on target language (TL) culture. Source focused theories of the past can be more stressful on the act of translation since they give excessive importance to the original. Bassnett's perception of translation as cultural activity falls on target language to state the shifts that occur in the same. She gives the concept of textual grids in the study and production of translations. She explains the grids as classifications that impose behavior of the people. In the colonial context the grid of elite communities produce constraints which are sophisticated. This in the case of translation emphasizes the role of culture in it.

Bassnett focuses postcolonial orientation in translation studies. She sees power grids in the colonial translations. Bassnett mentions Tejaswini Niranjana and Cheyfitz who 'focus on the inequality between literary and cultural systems which in their view, transforms the activity of translation into an aggressive act.'(Bassnett 20) In case of colonial translations there are manipulations not only like socio-political factors 'but also aesthetic, stylistic, ethical and linguistic factors'.

Laurence Venuti provided extension to translation theories through his works. His important works are *The Translator's Invisibility: A History of Translation* (1995), *Rethinking Translation* (1992) and *The Translation* (2010).

Laurence Venuti (1995) succeeded Andre Lefevere who argued for translation studies. Laurence Venuti, an American theorist, stands popular for his concept of Domestication and Foreignisation in translation studies. These, according to him, are the basic strategies of translation and both provide linguistic and cultural guidance. Domestication implies a translation where transparent style is adopted to reduce the strangeness of the foreign text. It is rather making accessible to target language readers. On the other hand, Foreignization is a type in translation where otherness is felt throughout since it breaks conventions in the target language culture. It is well observed by Wenfen Yang in his brief study on Domestication and Foreginization in Translation as, "The Conflict between domestication and foreginization as opposite translation strategies can be regarded as the cultural and political rather than linguistic extension of the time worn controversy over free translation and literal translation" (Yang). However, Yang maintains how Venuti's concept varies Eugene Nida's translation orientations like formal and functional equivalences.

Venuti's foreginisation theory makes note of a nationalist strategy. But he is essentially putting translations as 'ethnocentric violence' perpetrated on the source text, in that they cater to the values of the target culture alone

This book deals with theoretical aspects of translation diachronically. After 1990 there are several theories which worked on translation. At the outset of the theory, Gayatri Spivak considers poststructuralist as major source for the analysis of translation since it takes place in language. She makes use of Derrida's rhetoric and logic concepts that how they reverse the meaning. According to Spivak, social logic always subverts social customs. Another aspect that Spivak tries to locate is translation can be dealt with feminist intersections. She raises the problem that the third world translations are considered to be less logical before the west.

In his seminal book, *The Translation Studies Reader* (2000), Venuti edits theoretical umbrella of Translation Studies. This book deals with theoretical aspects of translation diachronically. After 1990 there are several theories which worked on translation. At the outset of the theory, Gayatri Spivak considers poststructuralist as major source for the analysis of translation since it takes place in language. She makes use of Derrida's rhetoric and logic concepts that how they reverse the meaning. According to Spivak, social logic always subverts social customs. Another aspect that Spivak tries to locate is translation can be dealt with feminist intersections. She raises the problem that the third world translations are considered to be less logical before the west.

Venuti's article, *Transaltion, Community, Utopia* lies important. This article deals with how translation activity after 1990's became culturally significant. Translation theories were constructed by using post structuralism. It is recognized the fact that language, discourse and subjectivity circulate within culture. Also, Venuti interrogates, what are the cultural and ideological differences in the circulation process of translation. Most importantly what kind of social changes would occur with the cultural mutations?

PiotrKuhiwczak and Karin Littau edited a book called *A Companion to Translation Studies* (2011). This book provides space for translation studies within the frames of post colonialism. The book proposes the idea that translation as a colonial

activity. This work contains an essay *Culture and Translation* which is written by Susan Bassnett. In her essay Bassnett discusses the productions of social grids in the Translation Studies. Grids are constructs. They are the designs of desires and expectations of particular community members. Bassnett strongly argues that these power grids get vitalized in the context of colonialism.

In supporting the notion that translation as colonial activity, Cronin's subversion theory discusses manipulation that can be done in many ways on a text by a translator to make the text subversive. While translating a text, translator attributes elements of subversion to the source text. This kind of attributive subversion can be seen in Indian context where colonialism prompts certain things.

Translation is proposed as travel writing. Michael Cronin was trying to establish similarities between travelers and translators since a travel writer creates/produces his version of translation that may be happening in translation also. Responding to exotic elements of another world/community might be same in both the cases. Cronin's main argument is that domestication model is the dominant model here, which makes unfamiliar accessible by using certain strategies. 'The travel writer operates in a hybrid space, a space-in-between cultures, just as the translators operates in a space between languages, a dangerous transgressive space that is often referred to as ' no-man's land'. The otherness theory in translation leads to accessibility theory that results in appropriation and manipulation.

Changing Terms. Translating In The Postcolonial Era (2002) is an important work in the postcolonial orientation of Translation studies. This book is edited by Sherry Simon and Paul St Pierre. Sherry Simons is an important translation theorist from Canada. She frames translation theory with a feminist and postcolonial perspective. Here in this book, Simons with collaboration of Paul St. Pierre makes major observations regarding postcolonial attitude of translation. The book probes queries like what are the roles that translations play within the colonial and postcolonial contexts. Since in a translation the presence of alien culture always pushed to forefront, there are other questions like interaction levels and sharing attitudes. As Simons observes,

> Translations during the colonial period were an expression of the cultural power of the colonizer. Missionaries, anthropologists, learned Orientalists close to translate the texts which corresponded to the image of the subjugated world which they wished to constitute.(Simons 10) She, as Tejaswini Niranjana, accounts translation as a part of violence through which the colonial subject was constructed. (Simons 11)

The book consists of scholarly essays on History, Translation, Postcolonialism, Legitimacy and other issues enveloping the experiences of post-colonial nations. Among them, I find two essays on Indian translation studies, are useful. They are *The Changing Face of Translation of Indian Literature* by Anita Mannur and *Cultural Transmission Through Translation: An Indian Perspective* by Shantha Ramakrishna. Both the essays focus on multilingual contexts of India within which translation occurs in many vernaculars.

In Translation-Reflections, Refractions, Transformations (2007) is the edited book by Paul St. Pierre and Praful C.Kar. The book takes up theories of cultural translation into study. In the introduction, Paul St. Pierre, explains the history of (cultural) translation studies briefly. The cultural turn in translation studies begin with James Holmes's claim of translation as an independent discipline, a study. But Pierre assesses that treating 'translation studies' is always problematic. It is because of its stressful countering with linguistics and comparative studies. Also, it carries a huge mass of ambiguity because of its wide range of activities. For query like, 'what is translation?' Harish Trivedi added 'what is not?'

The book closely examines the theory of Laurence Venuti. Venuti frames three major concepts of cultural translation such as refraction, domestication and foreignisation. Reflection, refraction and a Transformation are words that are connected with the practice of translation with varying degrees of connection established between texts.

Susan Bassnett and Harish Trivedi together edited a book called *Post-colonial Translation-Theory & Practice* (2002). This is an important book which concentrates on translation studies as cultural studies. Both the scholars focus here the postcolonial

situation. As the authors go with the point that translation as a culturally triggered issue, the argument is coherent.

Bassnett and Trivedi take up the question of original in translations since the original is basically a Eurocentric notion. Theirs is the model and others (their colonial subjects) should copy it The main idea of Bassnett and Trivedi is to place the Indian space in the translation activities. According to them, Indian literature was in a mood to receive western modes of literature. At the same time there was also a tendency to reassert the indigenous forms.

There are various articles in this book that contribute the theoretical shares. Especially the articles focus on post colonial attitudes of translations.

In the post colonial reference, Homi Bhabha's *The Location of Culture* (2007) is an important book. It raises few significant points regarding translation and culture in the context of post colonialism. The poststructuralist discourse of nationalism primarily explores hegemonic operations within identity questions of nation. Therefore the later period of nationalism has moved away from the issue of unified identity. The essentialist search for identity on the one hand and universalism on the other hand act upon the discourse of nationalism.

Jeremy Munday's *Introducing Translation Studies Theories and Applications* (2012) makes a survey of Translation studies and analyses power relations in translations. Munday rightly points out the cultural turn in translation proposed by Susan Bassnett and Lefevere. He says they go beyond language and focus on the interaction between translation and culture. Beyond this there are issues of history and conventions. In this context, linking of colonization and translation is 'accompanied by the argument that translation has played an active role in the colonization process .. ..'(Munday 203) Munday emphasized the role of historiography in translation studies.

As the subjective politics of translation linked to post colonial theories very much, translation theories are connected to postcolonialism. The book contains a seminal essay of Gayatri Spivak relating to politics of translation which unveils the gender agency issue. Spivak associates gender aspects with subaltern issues and connect them to act of translation.

Tejaswini Niranajana (1992) by using post-structural tools, argues for reconsidering translational manipulations under the colonial circumstances. She argues that the very act of translation proves to be the act of domination and suppression. In her book, *Siting Translations: History, Post Structuralism and The Colonial Context* (1992) Niranjana reads the violent manipulations of colonialism. She attacks the Oriental translations. She sees the asymmetrical power relations in translation when it happened in the colonial context. Her article *"Translation, Colonialism and Rise of English(1990).*

Emily Laricqua stands for the theory of Translation as representation is another important perspective of Translation studies. In her article, "*Translating Representations: Orientalism in the Colonial Indian Province of Bengal(1770s and 1830s). (2012),*, she explains when in the case of colonialism representation becomes crucial. The oriental perspective of colonizer and colonized with power grids results in complex consequences of divisions. Either a way of enforcement or subversion serves translation in representations. As Emily Larocqua observes, "Translation as representation divides between two central arguments: is translation primarily a portrayal of the other, or is it a more complex relationship where self-representation to the other is the focus?" Emily Laricqua sites Tejaswini Niranjana's argument that colonialism as a largely exploitative control mechanism. In her argument, she qualifies translation as representative mechanism which 'enabling colonized subjects to eventually accept their role as subjects as nature."(Laricqua)

The gender perspective in translation studies ignites the gender plus theories of translation. The gender queries of translation stand significant in the sense they raise the subject position issue in translations. It also looks into gender specific translations in the backdrop if woman's identity. The gender plus translation theory is well explained in the essay of Lorry Chamberlaine, *Gender and the Metaphorics of Translation.*(1992) Chamberlaine finds compatible aspects between feminism and translation. Feminists think that the subaltern identity of woman shares with the second grade of translation. The article projects the issue substantially. Sherry Simon discussed on how the European translations determine sexuality. Gayatri Spivak puts several points while translating Mahasweta Devi's short story-*Sthanadayini.* Spivak is interested to focus on the attitudes of the west about the third world woman's

literature in translations. She also focuses on the politicization that the west makes in receiving the texts from the third world.

Ren Shuping's article, *"Translation as Rewriting"* threw light on transltion theories focused on cultural politics.

The Indian Perspectives

From the Indian point of view, perceptions of translation can be divided into two main parts called the pre colonial and the colonial attitudes. Before colonialism translation activities were carried out in India with no divisions in Source and Target texts. Translation was trans-creation earlier. After colonialism the discipline was redefined in terms of the west. Observing the practices of translation in India, there are several Indian scholars who developed the Indian point of view in the translation studies. Among them, P.Lal, Sujit Muhkerjee, Harish Trivedi, G.N.Devy, Dilip Chatre, Sudeepta Kaviraj, A.K.Ramanujan are in the front line.

Sujit Mukherjee in his seminal books, *Translation as Discovery* (1981) and *Translation as Recovery* (2009), argues for creative impulses in the pre colonial Indian translations. He distinguishes between the pre colonial translations and colonial translations. He opens up the study of colonial translations in India by classifying the translation kinds as Indian literary texts into English, English language texts into Indian languages and finally, from one Indian language into another. He provides keys to understand the translation politics of Indian languages.

The focus on translations among Indian languages is again a matter in Rita Kothari, a translation scholar from India. She examines hegemonic factors in certain Indian languages namely Bengali and Marathi. Her seminal book, *Translating India* (2006) has produced many insightful essays regarding trends of Indian translations. Her essay, *'Recalling English Translation In Colonial India'* surveys the Oriental translations, the missionary translations, Travel literature and the writing during governors' period. It is useful from the point of Indian translations. Her essay, *'Bengali into Gujarathi. Unequal Trans-creations'* (G J V Prasad, 2010), takes up the 'influencing role' of Bengali on Indian languages like Gujarathi. She looks into the factor that how taste and determination become part of Gujarathi after its exposure to Bengali literature. This analysis leads one to check the Bengali influence in the

respective Indian languages. Especially in case of Kannada, Rita's essay turns very helpful where the Bengali influence was high.

Harish Trivedi's *Colonial Translations: English Literature and India* (1995) examines the shifts in translation practices after the advent of colonialism. He emphasizes that dimension of translation which is 'interactive', dialogic' and a two way process rather than a simple active-passive transaction. While analyzing the Oriental myths of translations, he even rejects Said and Gauri Viswanathan as 'limited orientalists'. He demands more attention to subtle aspects of colonial translations.

Shanta Ramakrishnan's edited work, *Translation and Multilingualism* (1997) deals predominantly with Indian translation studies. Shantha Ramakrishna works on Indian translation studies. She edits the present book which underscores the translation activity within the space of multilingualism. Her attitude arises from cultural attitude of translation. She finds texts as codes where a cultural community struggles to maintain massive source of codes. She explains how translation activity maintains throughout the codes. She perceives translation as a complex activity since it deals with purpose, situations, format nature and functions. She sees inter-translatability as a philosophical problem since it involves 'inter-cultural understanding, trans-cultural interpretation and trans cultural evaluation.' (Ramakrishnan 147) In her observation to translation activity, there is a question of attitude lay deep in translation. She sees the problem of translation in a colonial context is largely a stand of attitude. The 'donor space' and 'receiver space' in this context are always tensed. The mutual influence might be equal but however the range of applications and exchange always vary.

Barbara Godard's essay, 'Culture as Translation' stands useful to my research. Shooting from Bassnett's theory of cultural translation, Godard widely refers Canadian School of translation in a multilingual space. She says, 'Translation is figured as an act of iconoclastic repossession that rewrites a source culture to create something radically new in a transformative after life.'(Godard 157) Barbara extensively discusses here various attitudes and schools. She manages important Marxist attitudes on translation like Benjamin and Gramsci. As she seems to form a theory of translation as perspective of authority, it is well quoted and backed by the Marxists.

K. Satchidanadan in his *Authors, Texts, Issues. Essays on Indian Literature* (2003), explains certain important issues of Indian translation.

The present book consists of important essays about translation in India. The Indian literatures, as Satchidanandan rightly observed, till nineteenth century, are trans-creations, re-tellings, interpretations and adaptations of classical texts. In this opinion the author seconds Sujit Mukherjee's thoughts about Indian trans-creations. But during colonialism, Indian translation went under change and trying to raise the queries about power, representation and historicity. Satchidanandan here rightly points out that discourse of translations in India is not only the discourse of domination but also of resistance. He said, "Translation is also a celebration of difference and a re-inventing of cultural identities."(Satchidanandan 125) He recognizes translations as cultural representation and it is a complex political act.

The essay, *'Saratchandra Chatterjee and The Dynamics of Reception'* takes the Bengali writing and writer as case study of translation among Indian languages. Since Bengali was the most dominant influence on other Indian languages, the question of power is to be considered seriously. Sarat represented the transforming India to modernization. Here the author examines the kind of influence that Tagore made on the Indians and Sarat, who was the darling of Indian middle class, who mesmerized the readers of new era.

This book is helpful in identifying the Bengali influence on other Indian languages. Also, it throws light on Indian translation activity in the context of colonialism.

Translation *and Culture. Indian Perspectives* (2010) is edited by GJV Prasad. The book is already viewed with regard to translation theory in my earlier glossings. But for analyzing class, caste and gender issue, again this book comes to help. In this book, there is an essay on Bengali translations into Gujarathi by Rita Kothari. I found this essay useful in comparing Kannada which imported much from Bengali. It is to see how Bengali has the high hand on other Indian languages. It is almost a pan Indian phenomenon that Bengali texts have been translating widely in other Indian languages. The sharing of common stock of attitudes regarding nationalism and colonialism these translations proved more significant. Rita Kothari tried to focus on

the intra domination among Indian languages where more discussions are anticipated. She traces out the important factors that worked behind these translations. They are mainstream politics of pushing upper caste/class to the forefront. Gujarathis appropriate the Bengali models in all respects.

The Indian translation studies far from the beginning leaning towards culture. The book *Translation and Culture*. Indian Perspective' is a similar attempt to view translation from Indian perspective. Reading translations through identity issues like nationality, class, caste and gender providing space to discussions of culture. The insurgence of factional identities in translation might stand decisive. In her essay called *'Translation and the Quest for Identity: Democratisation of Knowledge in nineteenth century India'* Shantha Ramakrishna tries to query the identity politics of translators that play significant role in translation. The questions like who are the translators? Colonisers? Or colonized? Or both?-fall problematic in this specific area. The functionaries like Missionaries, education policies, the governance and other factors seem to stand crucial in the translation project. Shantha Ramakrishna tries to focus on the identity issues as serious because the question of identity was important for a colonized society and its subjugated psyche as well as the superiority complex of the colonizers (Ramakrishna 20). She lists out three important reactions of the Indian intelligentsia. They are as following:

- Complete westernization, total rejection of all that was oriental
- Revival reaction
- A more balanced view that underscored the need to review whatever was useful in the light of progress in knowledge

Rukmini Bhaya Nair edited *Translation, Text and Theory. The Paradigm of India* (2002). This book is the collection of essays on culture. In the first part there are essays on cultural attitudes. The essay, *'Multiple Identities: Note towards a sociology of Translation'* by Samantak Das discusses some of the significant aspects of Translations. He keenly looks into oriental attitude in translations. He also discusses how the nineteenth Bengali translations tried to 'foreignise 'Bangala' by pioneering writers, in genres a diverse as epic and lyric poetry'. The book helps us to observe certain cultural issues which are connected with translations.

P.V. Amitkumar's *Bhaktin and Translation Studies: Theoretical Extensions and Connotations* (2015), works on Bhaktin ideas connecting them to translation studies. It focuses mainly on cultural discourse of Indian translations. Amitkumar here works on Bhaktin's main concept called dialogism that gives out the ideas of modernity and cultural counters in the Indian context. As the present thesis has a deal with modernity in the Indian context in relation with translation, the book turns useful.

India's Shakespeares Translations, Interpretation and Performance (2005) is edited by Poonam Trivedi and Denis Barthalomeusz. This book rapidly surveys the Shakespeare's translations in Indian languages. It also allows checking the changing sensibilities as a result of translations of Shakespearean plays. This book helped me to have a survey of Kannada translations of Shakespeare during colonial and post colonial periods. As Shakespeare's translations altered the attitudes of Kannada literature, this book turns useful. The essay of Sisirkumar Das (Shakespeare in Indian Languages) is also useful to compare and contrast the translational attitudes expressed in the translations.

Partha Chatterjee's *Empire And Nation* (2010), contains discourse of nation and nationality in the backdrop of colonialism. Chatterjee's theory of Indian nationalism shoots from Bengal renaissance and the class of intellegentia which emerged during nationalism. His observations on 'Hindutva' and 'the Indian Elite' are relevant.

Bengal nationalism was a combination of education, modernity and reform. The matrix of Hindu society was required to be reshaped according to these three factors. The nationalist wants to cleanse the impurities of the Indian society so as to give it a distilled form. He was under pressure to effect reforms mainly because he was engaged in reorganizing the Hindu society. The cocktail of modernity and Hindutva was an immediate challenge for nationalists.

In anti-colonial struggles culture and religion become sensitive issues. To raise against the colonial rule the nationalists used the strategy of adaptations and by using that nationalist donned the opposite stance. As Partha Chatterjee writes, "The idea that 'Indian Nationalism' is synonymous with 'Hindu Nationalism' is not his vestige of

some pre-modern religious conception. It is entirely modern, rationalist and historicist idea."(Chatterjee 88) Almost all of Bengal nationalists were well educated (of English education), well bred, but chose to serve for Hindu nation.

The Bengal intelligentsia was competent enough to shape the Indian sensibility since it was expected to form an anti-colonial struggle against colonialism. Translation studies carry these discussions tangentially touching all the events of nationalism.

Sisirkumar Das' *A History of Indian Literature. 1800-1910. Western Impact, Indian Response* (2008) puts a survey of Indian literature that came out in the beginning of the nineteenth century. The book helps to note the translation activities that are simultaneously going in the nineteenth century. Sisirkumar Das' essay, ' Explorations Into New Forms And Ideas' in the book looks into the influence of translation in the modern Indian literatures in the regional languages. Gauri Viswanathan's *Masques of Conquests. Literary Study and British Rule In India* (2012) helps in understanding the impact of English education in India. Also, Tejaswini Niranjana's essay- *Translation, Colonialism and Rise of English* (1999) helps to see the growth of translation beside the growth of English in India.

According to the author, 'translations are attempted with social purpose and are performed with suitable additions, deletions, explanations, summaries and innovations in style and technique'. It is a general observation that a cultural translation has interventions and acts of deletions and additions are parts of cultural politics. The author is trying to enquire the ideologies behind translations. Translator's attitude towards source texts and how they are expressed in the target texts are hinted in her discussion.

Review of the Kannada Studies

The Kannada attention towards translation activities has been noticed very early. But these debates were informal. Only after colonial entry into native lands, the terms of translation set to change. The Kannada theories of translation are put in coherence during the last decades of twentieth century. Though translation debates were circulating among the scholars, they did not come in the full length form. There are number of articles available in Kannada telling about the process of translation.

But I doubt they stand as independent theoretical tree. Considering the informal debates into account, we can able to construct a line of thought on translation.

Among the independent attempts in full length can be the works of Pradhan Gurudutt and C.P.Krishnakumar namely, *Bhashantara Kale* (2007) and *Bhashantara Bharati* (2009) respectively. These books take up the formal features of translation in general. Late in 2015, C.N.Ramachandran published a research work on translation discourse in Kannada namely, *Bhasahntara: Saiddantika Hagu Anvayika Nelegalu* (2015). This book pursued the translation discourse in the goble and attempted to trace the footsteps of translation discourse in Kannada. This book is comprehensive and helpful to students of translation studies. Mohan Kuntar's series of books on translation helps to explore the theoretical orientations of translations considering the Kannada translation activities. His books namely, *Bhashantara Prakriye-Prerane Prabhava (2015) and Kannada-Malayalam Bhashantara Prakriye (2014),* explains the literary relationship of Kannada and other languages.

Earlier Keethinath Kurthakoti in his critical works often took up the debates of translation applicable to Kannada. His articles on translation are scattered in his critical anthologies. If they are put under one title it would be establishing a theoretical umbrella for translation.

Kurthakoti has written various articles on translation phenomenon. He even has written articles on translation related to Kannada context. To summarise his ideas of translation, he thinks translation as a dexterous art since it provides spaces for creativity. He extensively quotes the Kannada examples to justify his theory. He even raised the contradictory elements in the Kannada translators while they are choosing texts from Source languages. He mentions the name of B.M.Sreekantaiah whose stand on translation is ambiguous. B.M.Sree chooses to translate poetry in a lucid, modern Kannada. When he in the metamorphosis of Ajax in Kannada as *Ashwathaman*, he used to use archaic Kannada. On the one side he is called as the harbinger of the modern Kannada language and literature; on the other, he seems to return to old type of expression. Kurthakoti observes this in his article on Sreekantaiah. He even discusses various kinds of translation practices that are living in Kannada culture.

M.Usha introduces translation debates in West and East equally in her book- *Bhashantara Praveshike. Ithihasa, Siddhanta mattu Paribhashegalu* (2014). This book concentrates on the systematic study of translation. She introduces for the first time in Kannada, translation as a discipline. In her attempt to establish a debate of translation and gender comes through *Bhashantara mattu Lingatva* (2012). This book is one of the important books regarding gender studies and translation studies. The book explains the gender taboos in translation studies; then it moves on to the attempts of the Feminist theorists who dedicated their concentration on gender plus translation theories. In the next part, the book takes up some of the important translated works of Kannada writers and examines the gender attitudes in their translations.

C.N.Ramachandran, a senior critic in Kannada, orients himself to the study of translation. His attempts are coherently brought in the book form. The title of the book is *Bhashantara: Saidhanthika Hagu Anvayika Nelegalu* (2015). The book examines the history of translation and translation studies of East and West briefly. It is useful for students of Translation studies. It acts as a beginning byte.

Karigowda Beechanahally, who led the Translation department in Kannada University for some time, has written a book on cultural dimension of translation studies. The title of the book is- *Bhashantarada Samskrithika Nelegalu* (2009). The book deals with the problems of constructing theoretical debates in Kannada. The scholars here take up the issue of translation in Kannada context. O.L.Nagabhushanaswamy, the Kannada critic-translator, does not want to look intermediations in a translation as socio political act. Instead he proposes a creative side of the translator. K.V.Narayan looks Kannada as a language of translation. He examines the hegemonic relation between Source language and target language. According to him, the subordinate language shares the liberty of changing the text material as well as structures of Source language. The book is useful because it sheds light on the Kannada thinking on translation in a technical way.

Karigowda's book on Shakespeare, namely, *Kannadalli Shakespeare* (2005) conducts study on translations of Shakespeare. He explores the aspects of cultural politics in the borrowed plays.

Sha Balurao's edited book, *Shakespearge Namaskara*(1966) is a well knit work on Shakespeare in a regional sensibility. The book contains articles on Shakespeare written by Kannada authors. Few articles focus on the reception of Shakespeare in Kannada through translation. This book is useful for the researchers as well as general readers.

K.Shivareddy edited a book called, *Anuvada Sankathana* (2017) which contains the important articles that contain the thought line of Kannada translation theory. This book is published in two volumes. The articles in the book are of many kinds. Some are written as prefaces/Introduction/Revelations. These articles/passages do contain the critical/theoretical insights of translation. Most of the articles/excerpts are from translated works. For instance, the prefaces/ Introductions written by established translators like B.Venkatacharya are useful as they discussed certain important points that serve as cue to nineteenth century translation enterprises. Venkatacharya's writes up on the subjectivity of native language, the development of native language in the complex situation of colonialism. There are some articles that discuss the theoretical possibilities of translation in Kannada. There are important articles of B.M.Srikantaiah, D.V.Gundappa, K.V.Narayana, K.V.Akshara, O.L.Nagabhushanaswamy, K.V.Thirumalesha, D.R.Nagaraj, Shivaram Padikkal, Rajendra Chenni and others that discuss the translation phenomenon and theoretical dimensions of translation.

Mohan Kuntar's attempts of theorizing translation are reflected in his work - *Bhashantarada Vibinna Nelegalu* (2010). This book discusses the theoretical features of translation in general. They concentrate on various kinds of translations like newspaper translation, machine translations and cinema translations. Kuntar edited a book on history of Kannada translations titled -*Anuvada Sahitya Chartitre* (2015) turns helpful for those who are interested to explore the translation activities in Kannada. A history of Kannada translations from each European and Indian language are attempted in the articles anthologized here. The book also concentrates on the theoretical frames of translation in its early part.

Tarakeshwara V.B has been working on the translation arena in his works. His *Vasahatushahi Mattu Bhashantara-Mysore Kannada Prakaranagalu* (2006) is indeed a meticulous study of translation activities of South Karnataka region during

colonialism. He pursued the post-colonial tools to construct his theory. He examined the caste question and hegemonic factors that are hidden in the translation activities. It turns useful for this study as the present thesis works on colonial translations.

Srinivasa Havanooru's exhaustive work on the early break of modern Kannada literature, *Hosagannadada Arunodaya(2011)* is useful for the researchers. The book is useful since it discusses certain features of transit of Kannada language and literature keenly. The present book helped me to compile the sources about missionary literature. The author gives the detailed excerpts of the missionary literature. Songs of the Christ, Psalms, and biblical songs in translations are referred here. In the breaking of modern Kannada, there are records of constructing new forms of literature. This is well explained in the book.

Shivaram Padikkal's *Nadu Nudiya Rupaka:Rashtra, Adhunikathe Mattu Kannadada Modala Kadambarigalu* (2001) is a doctoral thesis. The book is helpful for my thesis since this book provides material for genre called novel. The present thesis has a full length chapter on genre analysis and relation of genre with translation. Padikkal's work on early novels in Kannada happens to focus on translation attempts of novels. The book helps to explore more on novel as genre. The thesis examines the stages of colonial Karnataka. In the backdrop of colonialism, the novel grew as a representative genre to express social milieu. Generally, a novel indicates a modern and transitional society where the class plays an important role. In Kannada also, the novel rose from the ideology of educated class. Their life vision is well expounded in the genre. Moreover, in a historical development, class reacts to that particular situation. The creative pulp of culture enables it to such interaction. Also, the growth of capitalism contributes to it. The book helps to check the historical movement of rise of novel where one can find the history of translation.

Resources are provided by books like Ra.Ya.Dharwadkar's *Hosagannada Sahityada Udayakala* (2013 edition), Ram.Sri.Mugali's literary history of Kannada volume called-*Sahitya Charitre* (2013, edition), S.Ananthanaryana's thesis *Hosagannadada Kavitheya Mele English Kavyada Prabhava* (1962), Harikrishna

Bharanya's *Hosagannada Sahityada Ugama Mattu Vikasa* (1990), A.V.Navada's edited work titled, *Mumbelagu* (2015) which narrated the nineteenth century history of Kannada speaking regions, Gavisiddappa Patil's edited work named, *Namma Anuvadaka* (2003) and many more works helped to construct a theoretical frames of translation in Kannada. As the present thesis is aimed to explore the distortions of sensibility in Kannada with reference to colonialism, these books enlightened me a lot. Not only this, there are articles, research works, chronicles turned resourceful to this thesis.

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CHAPTER TWO

CULTURAL DIMENSIONS OF TRANSLATION- THEORETICAL PERSPECTIVES

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CULTURAL DIMENSIONS OF TRANSLATION-THEORETICAL PERSPECTIVES

The present chapter views the theoretical footsteps of translation as cultural act in international, national and regional levels.

Western Discourses of Translation

Historically speaking, translation activity dates back to Before Christ ages. Being parts of exchange program (includes cultural as well as epistemological) translation activities had been conducted among different communities of the world. After the capture of Constantinople by the Ottoman Turks during the medieval period it is said that the Greco Roman scholars scattered all over Europe along with their manuscripts. During Renaissance attempts of translations were done mainly to understand the manuscripts that carried Greco Roman knowledge sources. Translation histories have acknowledged this factor. Simultaneous to Renaissance, there was a religious movement called Reformation. Reformation revolted against the Church authorities and tried to relocate religion near people. So they started translating the Bible to popularize it among the people. The Reformation leader, Martin Luther King, translated the Bible to German. Afterwards, translation space was widened. Translations of Bible occurred in between 1320 A.D to 1610 A.D. Translations changed the attitudes of religion altogether in Europe. Gospel was available to people in their regional languages. The cultural history of Europe has acquired a new version of interpretation.

The literary translations were also contributed significant debates to Translation discourse. Among the popular and much concentrated debates the Dryden and Titler comments on translation are important. They are able to construct a concept of translation independently to certain extent. Pope and Cowper also added important points to conceptualize translation in English tradition. These debates were usually seen in the spaces of prefaces written to poets or in other contexts. The poetics of translation is carried out not with deliberate intentions. However, these dialogues kindled Translation studies the urge of constructing discourse of its own.

The shift of stress on Source and Target languages is the key to translation debates. Dryden, who pursued the model of good translation, has given three kinds of translations. They are literal translations or Mimetic translations. Dryden in his discussions laid emphasis on translations of creativity. It is a significant shift in translation perceptions. Dryden took privilege of upholding the creative space of translation. Succeeding to him, discussions on translations concentrated more on the credibility of 'faithfulness' in translations.

In twentieth century, translation discourses take a u-turn from previous discussions. If the former debates concentrated only on Source texts, gradually translation theorists started focusing on the Target texts as products of translation. The Source texts are seemed to occupy the predominant space, as they are thought to be the chief caterer of meanings. But the modern scholars re locate the meaning production space in Target languages. When translation is done from one language to another, it does not transfer meaning bluntly. It is purely the construction of Target language. The cultural factors are redefined in this context. So emphasis is to be laid on Target language. Benjamin, a Marxist of new kind, propelled a new perspective of translation. He denies mechanical transferring of meaning; rather, he emphasizes speech and expressions. Translation theorists today are able to recognize multiple meaning productions in translation process in the arguments of Benjamin.

When Translation Studies emerged as new studies, new discourse in the West, it jostled with the popular discourse Cultural Studies. The Poststructuralists have already hinted a cultural perspective in language where translation also sinks. The post colonialists further developed the theory by using translation as an important tool in their discourses. The uneven relationship between languages is well defined in the terms of suppression and power play. The second grade position of translation and question of translatability of languages invited feminist discourses to share space with Translation Studies. The discourses of Structuralism, Post Structuralism, Post Colonialism, Feminism, Deconstruction, as they focused the multiple dimensions between Language and Culture, inspired the Translation Studies to focus on Linguistic and Cultural relationship in a concrete frame. As Feminism and Post Colonialism find translation as strategy of power, they provided spaces for Translation Studies. It is a new phenomenon seen today that translation studies are

made within the theoretical frames of post colonialism and feminism. It is opt to support Shivaram Padikkal when he says, "The significance of this kind of studies is they do not limit themselves to analyze Source or Target texts, most of the times their studies cross limits of the regular framework."(Padikkal 59).

Though translations are universally acknowledged as creative art, they are not given the status of independent literatures. They are always taken as partial writing. Since the original and dependent conditioning sets the context, discussions on translation are hanged. Translations are always a second rate creations in the main stream tradition. Literary Studies generally refuse to recognize the independent identity of neither translations nor Translation Studies. Translations are always secondary in status because, Source texts are prioritized. Source texts are taken to be self-sufficient and of first kind in their creativity. Translations in traditional perceptions are reflecting planets of the Source light. This second qualification of translations raises the question of Subject positioning. When in a creative work subject position is indisputable. Whereas in translation works, subject position is given to Source texts and the translator is more or less invisible. Subject positioning is the query of Subaltern theories. The dialectical design of twin terms always pushes the first one to focus. For instance in Feminist perception, 'man-woman' forefingers the significance of the first one. Against the prioritized subject the second is almost invisible or degraded. Translation Studies in the light of subject positioning theory is now struggling to occupy the subject positioning. Being so, it is elevated to independent discipline. Translations adapt strategies to establish their identity. However, they are subversive and follow deviations. Translations are able to table turn the ideology, structure, foci of the Source texts. It is kind of manipulation. (Bassnett's term) These strategies, like adaptations and manipulations, are being focused in the Translation Studies today.

It was John Holmes (1972) who first circulated the term, 'Translation Studies' among the academic fields. Holmes' paper 'The Name and Nature of Translation Studies'(1972) is said to have perceived the translations studies as discipline. The previous notions of translations made to be thought as dependent and reflective acts. The study status given by Holmes brushed away the inferiority that the Translation act had earlier. Development in the field of Cultural Studies during 1960s strengthened

the Translation Studies. Indeed, Translation Studies are also hit by the term, 'Cultural turn'. As Sherry Simon comments,

All translation practice and theory is based on a theory of culture-On the relation between self and other, identity and difference. That is to say, implicit to the act of translation are a set of assumptions about the ways in which linguistic forms carry cultural meanings.(Simons 204).

Around 1980s Lambert and Van group identified the specifications of writers and receivers. It was defined as Source and Target orientation. This group emphasized the social aspects of translations such as writing, publishing and distribution. This knowledge extended the horizons of translations. It no longer remained as dumb copying of Source texts. The Van group draws attention by telling Translation and Translators are influenced by culture, politics and ideology. Rather, this is the qualifying status of Translation Studies. The theoretical space is further extended by the three scholars namely, Andre Lefevere, Susan Bassnett and Laurence Venuti.

Andre Lefevere in the early 90s raises the issue of independence of translation studies. He denies the status of Translation Studies as secondary one. He says it is neither the branch of comparative literature studies nor is linguistics. He claims for the independent status for translation studies in the field of disciplines.

The ideas of Lefevere run to explore certain elements in the process of translation. Lefevere sees literature as a system where translated literature is a part of it. Lefevere's most referential term 'refraction' carries the meaning of adaptation in a translated work. Since translation is made for certain audience in a certain cultural context, a translated work gets refracted. Lefevere added another term 'rewriting' to his earlier concept. Rewriting is an important concept in the framing of cultural translation. According to Susan Bassnett and Lefevere,

> Rewriting is manipulation undertaken in the service of power and the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovations or shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain. (Shuping 56)

Further, Lefevere regarded translation as,

> the most obviously recognizable type of rewriting, and potentially the most influential because it is able to project the image of an author and or a (series) of work(s) in another culture, lifting that author and or those works beyond the boundaries of their culture of origin. (Shuping 56)

The important establishment of patronage, ideology and poetics in a linear relationship is the contribution of Lefevere. Translation aims at the development of culture thereby development of a literature. Patronage is very significant aspect in translation studies. It refers to persons and Institutions which forms groups and constituents. The whole activity of translation is controlled by these aspects. According to Lefevere, patronage is a decisive element that relates the translation activity directly to power. These groups promote certain ideology of certain groups (class or caste) and suppress elements that resist to one's ideology. The patrons establish a large network which relays likely on monetary systems and thereby to power zones. Through literary systems the power groups formulate culture. By and large the patrons operate professionalism. This is what Lefevere tries to link. He sees the essence of culture gets linked to politics in patronage very clearly. Three important components of patronage that he mentions include ideological, status and economic components.

Lefevere's marking of poetics in the act of translation lies equally important. Poetics is one that aspires for framing of literature/art and deals with postulating laws of the same. According to Lefevere, poetics do consist of two components where one lies to invent the devices, genres and motifs; the other deals with the concept of what role that literature should play in a social system. The latter is however significant since it is more influential. The politics influence poetics; in turn, poetics run politics through its core. The system appears ultimate, it however, keeps mobilization. Lefevere adds one more factor to his theory, that is, universe of Discourse which is defined as certain customs and beliefs, thoughts which are vomited by one's own culture. Here in this spaceattitudes appear.

Laurence Venuti succeeded Andre Lefevere in the last decade of twentieth century, who argued for translation studies. Laurence Venuti, an American theorist,

stands popular for his concept of Domestication and Foreignisation in translation studies. These, according to him, are the basic strategies of translation and both provide linguistic and cultural guidance. Domestication implies a translation where transparent style is adopted to reduce the strangeness of the foreign text. It is rather making accessible to target language readers. On the other hand, Foreignization is a type in translation where otherness is felt throughout since it breaks conventions in the target language culture. Venuti's foreginisation theory makes note of a nationalist strategy. But he is essentially putting translations as 'ethnocentric violence' perpetrated on the source text, in that they cater to the values of the target culture alone (Venuti).

Susan Bassnett discussed the political dimensions of translation, especially in the postcolonial context. After her publication of Translation Studies, Susan Bassnett came with the cultural dimension theory in translations. There is a historicity in the translated text that records the manipulations of a particular period. She notes grids in the social practices and they are carried forwarded in the translated texts in manipulation. She seems to hike the cultural significance of the texts. The importance of historical and cultural elements while studying translation gets more focused. These factors help to sort out the range of manipulations, including the strategies of the translators and the translated period. Translation therefore, is crucial to theorists like Bassnett.

Susan Bassnett's defensive argument of translation as cultural act contributes lot in theorizing cultural politics of translation. Bassnett and Lefevere reject the linguistic theories of translation also dismissed "painstaking comarisions between originals and translations which do not consider the text in its cultural environment. They go beyond language and focus on the interaction between translation and culture, on the way in which culture impacts and constrains translation and on the larger issues of context, history and convention"(Bassnett 192). Bassnett deliberately laid emphasis on target language (TL) culture. Source focusedtheories of the past can be more stressful on the act of translation since they give excessive importance to the original. Bassnett's perception of translation as cultural activity falls on target language to state the shifts that occur in the same. Bassnett continued to justify the cultural turn of translation studies in the twenty first century

ಕನ್ನಡ ಗ್ರಂಥಾಲಯ
ಕುವೆಂಪು ವಿಶ್ವವಿದ್ಯಾಲಯ, ಜ್ಞಾನಸಹ್ಯಾದ್ರಿ

Bassnett focuses postcolonial orientation in translation studies. She sees power grids in the colonial translations. Bassnett mentions Tejaswini Niranjana and Cheyfitz who "focused on the inequality between literary and cultural systems which in their view, transforms the activity of translation into an aggressive act."(Bassnett 20) In case of colonial translations there are manipulations not only like socio-political factors 'but also aesthetic, stylistic, ethical and linguistic factors'.

The Indian Poetics of Translation

141705

As this study proposes translation politics in the Kannada context, it is essential to understand the Indian way of thinking about Translation activity.

Translation is a familiar art to Indian literary tradition. . The multilingual backdrop of India provided space for translation naturally. Being multi lingual in state structure, India is open for border area communications. As India come across many political dynasties and rules, multilingualism becomes common in the Indian context. Translation histories are part of this dynamism. The intra-lingual as well as inter-lingual mutuality is therefore not a strange factor in the Indian context. Moreover, translations are treated as creative essence of literature. So they are the part of our literary histories. More or less creative and translated have no distinguishing compartments. It was only after the advent of Europeans in India changed the attitudes and perceptions of translations. The colonial insurgence exercised the power language. Succeeding to it Indian understanding of translations is set to change.

Translation as a process of displacement can be considered. The displacement takes place as a part of attitude of changing the 'other'. As Talal Asad rightly points out, "The process of translation thus presupposes a movement, a dislocation and thereby a relocation in a different place. The dislocation happens in the source language/culture and its relocation in the target language/culture."(Asad 325-31) The Indian amnesia of translation strategies is a serious loop hole in Translation Studies. Harish Trivedi points out that the Indian scholars of Translation Studies are of western interest. They concentrate on Western academic progress in the field of Translation Studies. Moreover, they tag Translation Studies to post colonial umbrella. This is purely west oriented view. Secondly, over brooding of western theories, the Indian Translation theorists are deliberately marginalizing the problems of

translations among Indian languages (Trivedi 6). It is evident that Trivedi is trying to focus on the problems of native translations and there is, of course, a need of theories relating to them. Also, he may be hinting the potential space of Studies in the Indian context.

Rita Kothari identifies Indian translations in three kinds; Oral, Written and Publication. According to Kothari, oral traditions could hardly be traced since they do not have specific methodology as such. Writing tradition of Translation occurred in translations of scriptures and religious texts from Sanskrit. The sacred texts somehow, slipped from the hands of the scholars and reached the regional languages. In this phenomenon they acquire secular status. The third stage related to publication occurred after the interaction with the British rule.(Kothari 7-8).

G.N.Devy suggests that translation studies in India should be in historical contexts. He divides history of translating Indian literature into English into four phases namely, the Colonial phase(1776-1910), the Revivalist phase (1876-1950), the Nationalist phase(1902-1929) and the Formalist phase (1912 and afterwards) (Ketkar 4). As the aim of the present thesis is to probe colonial insurgence in Indian (Kannada) translations, it is essential to attend the colonial context here.

The Indian translations can be broadly classified into four kinds, namely-a) Pre-colonial translations b) Translations during Colonial period(Eighteenth, nineteenth and twentieth century), and d) Post colonial translations. The present thesis is restricting itself to colonial translations only. The Pre colonial translations do not come under the umbrella of translation theories of colonial context. The Post colonial translations do not relate themselves to colonial theories though they pursue some facts. Institutions conducting translations, Translation rules and copy right issues in the post colonial era in India have entirely demanding different kinds of strategy to access.

Though the present thesis limits itself to colonial period, it is again a wide area where one hardly analyzes. The colonial period in India is stretched in three centuries. The first phase of colonial period begins with the rule of East India Company. The Governor rule made its impact on translations in many ways. When India came under Queen's empire, the second phase of colonialism began in India. Translations get

more and more institutionalized at this phase. Over viewing the histories of translation during colonial period, translations can be classified into –the Oriental translations; from native languages to English (especially from Sanskrit and Persian); the post phase, i.e, translations from English to Indian languages and from one Indian language to another.

The Pre- Colonial Translations

The Indian translation tradition has been traced in the pre- colonial period itself. The scholars have identified the roots of translation in India in the early ages. They are able recognize the existence of Indian strategies of translations in pre colonial period.

The Indian perception of translation is basically taken to alternative creation. Translation is re-writing in India. It was probably a linguistic negotiation rather than a political one as it appeared during colonial period. Translation scholars of India project translation that sans power hand. In the Indian perception there is nothing like 'original' as in the western culture. Plato imagined the 'original' where all imitations occur. Translation theories in the West laid emphasis on the Source text as they stand for the original. Where as in India there is no concept of 'original'; rather the original has no constant meaning in the Indian context. A Source text in India is able to give rise to many multi layered texts. This is a cultural phenomenon. The Indian Translation Scholars like Sujit Mukherjee, Kaviraj and others deny the literal translations in pre-colonial India. They are indeed creative translations. In fact, translations are the spaces to extend their potentialities. Sujit Mukherjee explains there was no one term that is equal to 'translation' in pre colonial period. The existing words during that period were *'anuvaad'*(after that), *'tarzuma'*(from Arabic), *'Rupantar', 'Vivartanam', 'Bhashantar'* and so on. These words are found in many Indian languages. These words emphatically suggested the power of translation. Today, it has been a tendency to equate the meaning of all these above mentioned terms with one word called, 'translation'. The Indian Translation scholars coin a new term called, 'trans creation' to suggest a creative translation which was familial in India. The term, trans-creation is able to suggest deconstruction, and re construction kinds. Therefore, translation in Indian context is overtly charged with multiple meanings.

It was Sujit Mukherjee, who discussed the features of Indian translation of pre colonial period in detail. His efforts to construction of a theory of translation in India establish a substantial essence. He discovers an Indian strategy of translation that was established before colonial translations began in India. Mukherjee states that Indian translation strategies followed creative construction method while translating texts. It is, as mentioned earlier, a kind of trans-creation (*anusrushti*). It is indeed, a kind of creative production where alternative texts have been produced. According to Mukherjee, this translational attitude is the best gift of India to the world.

Following the statements made by Sujit Mukherjee, Sudeepta Kaviraj further develops the self established theory of translation in India. In his study of translations in India, he observes that translations which are done in India are never inert cultural constructions. Rather, he says, they used to modify themselves into alternative text forms. Though the target texts receive source from the main texts, they are made exclusively for the native readers.(Kaviraj35) Kaviraj argues how in the traditional social structures, with the aid of political power, new alternatives created in India. Kaviraj's argument is based on developments of Bengali language. By and large, it is evident that the whole process of translation was indeed an alternative phenomenon constructed against hegemonic centers existed in social structures. Keeping aside the discrepancies in the argument of Kaviraj, there is a continuation of Indian theory of translation.

The Colonial Translation

Translations in India are the parts of political history of colonialism. Translation is used as a political strategy in India. In fact, the post colonial studies are able to identify the ruptures made by colonialism include process of translations. Translation basically served as tool for communication. Later, with the intrusion of culture, translation gets politicized. When the native cultures translated into other languages they pass through cultural grids of languages. The very act of translation itself, therefore, is translation of culture in broad sense. Transferring of meanings in the cultural context is most of the times deliberate. When it is politically charged (for instance, colonial rule), the meanings are strategic and more political. The attitudes of the colonial rulers towards the natives are expressed in translations. Therefore, translations become battle ground of cultures here. As Rajendra Chenni observed,

"The colonial discourse itself is a phenomenon of translation in the broad sense. That means, in this context, the Imperialism understands its domain through discourse of its own. The purpose of understanding is not to understand the domain; instead it is to exercise rule over it." (Chenni 198).

Kannada scholar Keerthinath Kurthakoti has rendered two important observations regarding colonial translations in his studies. According to him, "Any transitional period accelerates transformation of values. During this transformation period, translation activities are carried out simultaneously."(Kurthakoti 6) Continuation to this statement, he observed, "Any cultural countering carries political meaning, it is more political especially when it happened in the colonial context."(Kurthakoti 7) According to Kurthakoti, encountering with the colonialism is the period of cultural exchange. The political attitudes inspire translations for making cultural policies. Therefore, translation and colonial transformations go hand in hand. Shivaram Padikkal is of the opinion that the colonialism and translations have hidden relationship. If at all to discuss colonial translations means to discuss the language and culture of communities with unequal relations. To discuss the hidden strategies of power and knowledge is also essential. Padikkal further cautions that it is to be checked that how a power in order to exist itself, established a kind of episteme and knowledge systems; also, how such knowledge systems operate native traditions and how it defends Imperialism. Over all Padikkal argues that this kind of probe should be the part of Translation Studies in India.

The colonial period can be traced in three stages; namely, the Company rule, the Governor period and the Viceroy period. Translation activities are done in all the three phases of British rule. Scholars broadly classify the translation periods of British rule in India. Accordingly, the period 1772 to 1840 is defined as 'Knowledge formation' period. The period witnessed the data collection, systematic study of native resources, literary histories, Grammars and Primers writing and so on. It is a way of analysis taken up by colonial administration and its parts. This process was mobilized all over India.

The colonial translations are carried out mainly by the British colonials, the Missionaries, and the native rationalists. The motives of these categories are having different dimensions. But, by and large, their motivations had changed the socio-

political perspectives in India. By this colonial policy, the translation models of India which were pre existed, were erased. The total outcome of the colonial intrusion is that it had changed the entire perception and structures of translation. Says Sujit Mukherjee, "The advent of English and its growing tendency changed the translation scene as never before."(Mukherjee 23)

The Oriental Translations

The significant phase of translation in India is the Oriental period. It is carried out by the British translators. They viewed the East with the western eyes. Therefore the east emerged as a western mask. The oriental translations concentrated on Sanskrit and Persian rather than regional languages. The British perception of India is from the elite, hegemonic corners. Both Sanskrit and Persian languages are long done history of power associations. They are administrative as well as religious languages. These factors made them powerful in the Indian socio political domains. The British get attracted to these languages because of their powerful status. Moreover, the British politics was trying to take hold on the native regions. To achieve this target, they thought translations of Sanskrit and Persian texts could help them to administer well. The British love for Sanskrit and Persian text translations are more or less bureaucratic longing. Naturally the regional languages have been marginalized in this period.

During the Oriental translation period the Indian literary texts have been translated into English. The East India Company has the notion of taking hold of the native through translations. In order to control over the natives, they imagined that they should know the native language and cultures. The Governor period made it a political policy. Warren Hastings encouraged his company men to learn the native languages. But the British perception of the East does not include the multi lingual, multi cultured base. They highlight the elitist language and culture of India through translations. This is a political attitude. The Sanskrit texts opted for translations during the Oriental period are more religious or Code (*Samhitas*) texts. Since these kinds of text substantiate the rules and regulations.

Among the Oriental translations Wilkins' *Bhagawadgita* and William Jones' '*Abhijnana Sakuntala* are much discussed texts. These texts recreated the bygone

India. The productions of the texts during this time are purely having colonial attitudes. It is in a way to understand themselves and to make understandable even the native themselves. The cultural politics which is conducted through translations are subtle but operative intricately. Rajendra Chenni writes, " the Colonial discourse always distinguishes the native culture as 'other' and is trying to locate the vulnerable facts to the native culture. The colonialism re writes the native culture and traditions. Even today the assumed 'Indian' concept is the construction of both colonialism and orientalism. The scholars used to call this construction as 'invented tradition'. In this tradition translations occupied the significant position."(Chenni 198) Chenni continued to observe William Jones;s translation as he did not translate the text, rather he translated the tradition. Or it is better to say that he created the tradition. The native cultures get influenced by these translations very much and began to think that the history and traditions constructed by the colonialism are legitimate. (Chenni 198-9).

The oriental attitudes continued till the end of the eighteenth century and vanished during nineteenth century. After Macaulay policy, translation attitudes have also been changed.

The English Education and Politics of Translation

Gauri Viswanath, who discusses the various colonial controls, has made a note on English education. According to Garuri, after the Charter Act issued in 1813, the British have to bear two major responsibilities; one, to enlighten the native through education and another, to dilute the Missionary hold in their rule. (Vishwantahn 23)

Macaulay's minute and Rajaram Mohun Roy's appeal to English are the two paradigmatic shifts in the history of India. They have changed not only the education paradigms of India but altered the Indian culture. Macaulay's prejudice regarding the Indian scholarship and readership reflected the colonial attitude. He bluntly rejected the native education; in this vacuum he wanted to fill the ruler's goods. On the other hand, the Indian representative, Rammohun Roy, urged the English education to natives. He demanded for secular education. The Roy's appeal is the indication of the native aspirations to become 'English' in essence. The secular and religious models in the field of education reflected the twin of foreign –native concept.

The historical move in the field of education accelerated the process of translation also. At the outset of the implementation of English education, there was a need of text books to teach and learn. There translation gets prominent scope. In order to fulfill the textbook demands, translations are made. Therefore during nineteenth century every Indian regional language have primers and grammar books to legitimize themselves. The early tendency of translation encouraged either the literary or religious texts from Sanskrit. After the advent of English education, the translation orients itself to secular texts and texts of materialistic use. Sisirkumar Das observes that Johnson's 'Raselas', Bacon's essays, or Banyan's 'The Piligrim's Progress' were the books generally translated in almost all Indian languages "mainly because of pedagogical necessity."(Das 180) Further Sisirkumar Das says, " Those who did not read English or who were denied English education were the main patrons of these translations." (Das 180) And "There was neither any policy in the selection of work nor any conscious thinking on the methods of translation. It went on erratically."(Das 181)

After Macaulay

If translations are done in the order -Indian to English during the Oriental period, it is vice versa in the later period. After Macaulay's advocating of English education, translation trend has been reversed; the English texts have been translated to regional languages. Simultaneously, there are also translations among Indian languages. But they are also initiated from new translation trend ignited by the colonial administration. If the first phase translations are done to discover the native cultures, second phase translations are done to let know the richness of culture of rulers' language. The third phase is inclusive of all kinds of translations and they are specially made among the Indian languages. Translations among Indian languages found connectivity and they discovered the Indianness among the members. Moreover, translation among Indian languages promoted the feeling of national identity.

The colonial translations have the tendency of recognizing the 'original'. It was mainly because they have been influenced by the Biblical notions of translations where the Gospel should not be altered by men. It is said that only after Bible translations the faithfulness to the original introduced in India. However, the impact

of colonial translations made on the Indian translation attitudes. So the literal translations become popular in India. The former tradition of trans-creation is gradually appeared subversive ways like adaptation, re-writing and other such modes.

The Awareness of Regional Language

Translations indirectly created awareness among regional languages. The awareness was already created by the Missionary people before the British rule. The pastors of the Missionary came from European bases (Specially Germany and England) who introduced themselves to the native languages. They conducted translation work mainly to establish communication with the native people. They started collecting data, found thesaurus and etymological sources of the regional languages to strengthen their missionary activities. Translation activity is a part of their projects. The cultural exchange programme of the missionary laid the basement for translation work in regional languages. The missionary kind of translation is one that resembled the oriental translations; i.e, translations from regional languages to European languages. In Kannada for instance, the missionary pastor Sir Mogling, translated *Dasara padas* from Kannada to German.

At the extinguishing of the Oriental trend, the conflicts between Anglicans and the proposers of regional languages increased. In the backdrop of nationalism these developments are significant. Each regional language has the historical stress of establishing their identity in the paradigm of nationalism. The regional identity of languages and national movement went hand in hand. This, like awareness created during renaissance in Europe, inspired the local cultures. The example of Bankimchandra in Bengal, who initiated writing in regional languages, influenced the nation. The awareness is nothing but national feeling. The result of this awareness inspired translations among the Indian languages instead of doing translations from the classical texts. Translations helped to create knowledge in one's own language. Not only this, translations helped the native languages to establish cultural productions within their premises. The role translation at this juncture is significant.

Education and Education Institutions

When English education was spreading over the nation, translations were done rapidly. The conception of the British governance, 'Indian body, English mind' motivated the English education. It was a big debate among the administrative officials whether to keep certain features of Indian education or to eradicate them completely. The Woods' Dispatch recommended a rapid reformation in Indian education system. Though the British concern of education is politically motivated, its efforts of re appropriation altered the history. It is worth here to consider Srinivasa Havanoor's opinion that the British concern about education might be one way of controlling the local riots and it appears political by attitude. (Havanooru 14) By training the natives to English education, the British are expecting a generation that suits them.

Printing/ Publication and Translation Activities

The printing introduced a new social structure in the native societies. Translation activities ran high after the advent of printing in public space. The British and the missionary people have circulated the printing technology and popularized it among the natives. It was first introduced by the Portuguese. (in Goa, 1550) Later, the East India Company had started the Printing Press in Bombay in 1634. The use of the printing press is made by the missionary Pastors earlier. They used printing and publication for their religious propaganda. As they aspired to print their religious literature in regional languages paved way for printing in the native languages. The historians point out that the printing has changed the entire nature of the Indian languages. Moreover, printing and publication are the part of the modern capitalism. It worked in up gradation of certain Indian languages. By adapting printing technology, certain Indian languages came up quickly. These developments resulted in the competition among the Indian languages. The languages who adapted the printing technology occupied the elite position. Also, they became leading languages in the circulation of knowledge. This definitely influenced the pattern among Indian languages.

At first, the publications are engaged in producing primers, grammar books and lexis. Translation activity is associated with these ground works of languages.

Since the motivations of the British and the missionary are to control and co ordinate the natives, they used translation as strategy. As a part of this hidden agenda the native languages acquired new status for themselves. The exploration of literary texts, the chronological classification of the texts gave rise to literary history among the native languages. For the printing purpose, the native languages cultured their scripts. There are lots of improvisations in the scripts of native languages. The printed language and literature played important roles in constructing colonial society in India. They brought social identity. Under the changing circumstances the Indian languages are probed to assert their identities and capture the power position. The multi cultural context of India in the new context, tried to define the identity through factions like caste, creed and gender. These factors axe the translation activities in the historical context.

Though the native languages improvised their script and prepared themselves for publication, it appears that these improvisations are politically motivated. There is an attitude behind the script reforms. The change aspired in the native language itself is the product of the attitude of the foreigners. The attitude of setting printing machines is having the idea of up grading the native education and propaganda the Bible among the natives. In order to fulfill the ideas of the rulers translations are used. The text book purpose and religious purposes meet translation as their essential. The European reformation purpose of popularizing the religion among the common people is once again mimicked in the colonial context. The missionary published cheap editions of the Bible in native languages to popularize it among the natives. These efforts of the missionary and the administrative creed established a community favoring their attitudes. Translations mediated between the foreigners and the natives.

The Structure and Design of the Indian Translations

Basically Indian translation is hard to theorize. Since it involves various kinds of translations in different historical contexts, attempting to hold under one umbrella may lead to complications. Sujit Mukherjee identified three major areas of translation in India: "One, translation of Indian literary texts into English; two, translation of

English language texts into Indian languages; three, from one Indian language into another. The trajectory of each kind was different, but the total outcome was a tremendous enrichment of our literary culture."(Mukherjee 23-4) Mukherjee's classification can be remodeled and can be put in four major kinds. They are:

1. Translations from Sanskrit to other Indian languages
2. Translations among Indian languages excluding Sanskrit
3. Translations from English and other European languages to Indian languages.
4. Translations from Indian languages to English and other European languages.

These classifications can able to explore dimensions of translation politics. Let each one be discussed.

1. Translations from Sanskrit to other Indian languages

Sanskrit translations in India occupy special space in translation histories. They are in huge number when compared to translations from other Indian languages. Sanskrit enjoyed a prestigious status among the Indian languages. Moreover, it was the parent language for many Indian languages. It is a very ancient donor language of India. Therefore translations from Sanskrit need study that varies from the Colonial strategies. The ancient relationship that Sanskrit established with the Indian languages; the mode and contexts of translations are to be studied with a different perspective.

By second millennium Sanskrit became *Vaidic* Sanskrit. This gave rise to many different Indian languages. Earlier, Sanskrit was a religious language and meant more or less for religious purposes. With the political patronage, Sanskrit maintained a status of its own till the medieval period. The religious as well as political support to Sanskrit attained a prestigious status and it is distinguished from other Indian languages. On the other hand, the Indian languages developed the habit of looking towards Sanskrit as an important source language. The Sanskrit grammar, literature, poetics, phonetics and essential features of the language influenced almost all Indian languages. However, most of the Indian languages are having oral structures and they differ with script language like Sanskrit. This is another factor for the said domination of Sanskrit.

The Sanskrit influence on the Indian is now explained in terms of hegemony. The master- slave relationship is applied in this context. But it is hyper sensitive issue that should be viewed in different angles. When Sanskrit is the donor language of India, its translation relation with the other languages is evidently operated as a source language. The translations and translators who conducted translations exercise a power relation. The people, who have hold on Sanskrit because of social specificities, express attitudes. These factors play important role in translation histories. The cultural studies today concentrate on all these factors as they are deciding factors.

There are significant features that can be observed in translation between Sanskrit and other Indian languages. Firstly, Sanskrit is holy language and set in religious use. The sacred religious as well as metaphysical texts like *Vedas*, *Upanishads, Vedanatas* and epics are written in Sanskrit. The priestly class, especially the Brahmin class, adapted Sanskrit as their language. This led to legitimacy of religious texts by the Brahmin class. The texts written in Sanskrit are therefore, closed to the common people. They are remained among the elite class. The regional Indian languages simultaneously negotiated with Sanskrit texts and began creating alternative texts in their respective languages. This is an instance of re writing. It is kind of strategy that the regional languages developed against Sanskrit. In the translation theories this strategy is appreciated and called it as, trans-creation. That means the Sanskrit texts inspired the alternative texts in regional languages. Each trans creation is emerged as a new, complete text of its own. The kind of translation that existed between Sanskrit and other Indian languages is therefore subject for study.

Sisirkumar Das observes,

> According to Satchidanandan, till nineteenth century, Indian literature discourse means trans-creations, adaptations, re telling of classical texts, developing them, analyzing them are the best examples. It is thought that translating from Sanskrit, Arabic, Persian and other languages means to establish relationship with Indian languages. (Satchidanandan 124)

The incessant fact of unequal relation between Sanskrit and other Indian languages is always probed as problematic issue in academics. This theory is developed in the context of post colonialism. But scholars like Sujeet Mukherjee

reject the stress of unequal relationship of power between Sanskrit and Indian languages. Mukherjee strongly argues that Sanskrit is motherly to Indian languages and a good resource language. To quote him,

> In post-colonial terminology, this could probably be regarded as a 'master language' like English became for Indians in the 19th century and thereafter, with translators into English seen as interventionists assuming power over Indian language writers. Pre-colonial India recognized no such relationship and rather than master or mistress, Sanskrit performed like a mother giving birth to many literary works in other languages.(Mukherjee 45)

Though Sujeet Mukherjee's argument substantiates certain points regarding translations between Sanskrit and Indian languages, it suffers discrepancies. It seems Mukherjee is romanticizing the pre-colonial translations. It is true that post colonial terminology to explain translation relation between Sanskrit and Indian languages might be heavy; but it is also true that the Indian languages are kept distanced from Sanskrit because of power politics. Being a court language, Sanskrit has some elevated status in the Indian context. Its high circulation among the scholarly circles, made it more academic and powerful. The regional Indian languages simultaneously, stand creative and assertive. They ddi not always owe from Sanskrit.

With the advent of colonialism, Sanskrit lost its previous position and slipped to second grade. It is considered as ancient language during colonial period so its present relevance is marginalized. English occupied the position of Sanskrit. The shift of Sanskrit as ancient language has reduced the prominence of Sanskrit in the public space. However, the sect of scholars kept on translating Sanskrit texts in the colonial period. There was an attempt to replace Sanskrit as dignified Indian language against English. The status is proposed by the elite class/caste. It is kind of establishment on the part of caste and class.

2. Translations Among Indian Languages Excluding Sanskrit

Translation played important role in the development of Indian languages in the modern historical context. Translations contributed a concept of 'Indian literature'. The rapid translations among Indian languages established a bond of

Indianness among the Indian languages. The national culture has been nurtured by translations in a big way.

Not only in the context of colonialism did the question of power exist, it can be seen in the asymmetrical power relations among Indian languages. There are possibilities of differences of power and prestige between any two Indian languages. It resembled the power relation of Indian languages with English. The ranking of languages appears when a language does have a prominent socio political milieu. Moreover their exposure to colonial circumstances makes them powerful. For instance, when the East India Company began to rule Assam, the Company levied Bengali language on Assamese people. By 1836 in Assamese schools, Assamese language was removed; in its place, Bengali language was introduced. The power control of operating language proved fatal to Assamese. It was only after missionary activities the native Assamese restored among people. This is one such example that how one Indian language might dominate the other through the power grids.

The nature of translation politics among the Indian languages has to be probed in different dimensions. Stating the politics in this kind of translation, K.Satchidanandan explains, thus,

> Tradition in a multi-lingual country like India, has deep cultural implications. It's even a measure of the growth achieved by a language and also of the dominance of certain languages over others. Even the use of certain languages as fitter languages for translations involves the question of power.(Satchidanandan 124)

It is still a matter of academic discussion to enthrall a shape of theory on translations among Indian languages. Among the efforts taken up to explain the political aspects of translations among the Indian languages, it is Deepta Ranjan, by taking the instances from Oriya translations, who hints Indian translation contexts. According to Deepta Ranjan, Bengali language, which is having the nativity of its own, has been translated to various Indian languages. This shows its influence on the other languages. This language stands as the best Source language but it does not receive from other languages. It is identified that there are less number of translations in Bengali language. Instead it maintained a sophisticated status of its own by circulating Bankim, Tagore and Saratchandra Chatterjee. These authors are rapidly

translated in Indian languages. By their influence, nationalism, modernity, and sophistication developed among the Indian languages. The same privilege is enjoyed by Marathi. Interestingly these two languages come from the British presidencies. So the query to be made whether the Indian languages like Bengali and Marathi reflect the British domination. The sub text of domination and power play is yet to be described in these circumstances. Also, it is to probe the pressure of translation from one Indian language to another.

3. Translations from English and other European Languages to Indian Languages.

Translations from English to native languages are part of colonial rule. The British introduced and circulated English among the natives through English education. Soon, English became the language of peers and elites in India. To popularize English literature and culture translations become essential. Rajendra Chenni explains that one of the main features of colonialism is translation from ruling language to the native languages(for example, from English to Kannada). At the surface, it looks as a regular cultural exchange of two languages. Even though there are rejuvenating things expected from this kind of translation, but the cultural exchange is mainly conducted on the unequal grounds of colonialism. Moreover, being ruler's language, the Source language exercise its power on the target language. This would create pit falls between the two. (Chenni 198)

As the present thesis studies translation from English to Kannada in a colonial context, a close study would be further conducted.

4. Translations from Indian Languages to English and other European languages.

Indian translations are being studied in the context of post colonialism today. Harish Trivedi, Tejaswini Niranjana and others tried to explain the translation phenomenon in the political context of colonialism.

Harish Trivedi focuses on the translations from Indian languages to English and other European languages. Since it seems to be a part of colonial rule, the repercussions can be seen in translations. Trivedi proposes four types of classifications in this category. They are, Firstly, translations from ancient texts from

Sanskrit and Pali to English. Secondly, translations made during medieval period including the Bhakti literature largely. Thirdly, the post oriental period translation trend that favoured translations of national allegories. This kind is seen in the literatures of Ravindranath Tagore, Premchand and others. Lastly, translations conducted to promote modern writers in English. These classifications in the Indian translation context are significant and seems authentic.

Adapting post structural a well as post colonial tools, Tejaswini Niranjana defines translations done in India in the special context of colonialism. Says Niranjana, " English becomes a mark of status through a complex production of the colonial subject within multiple discourses and the multiple sites. One such site is translation." (Niranjana 772) Niranjana discards the harmonious relationship concept between the two languages when the two are seasoned in the colonial context. She calls translation in the colonial context is purely political. In her words, " Translation, as a practice shapes and takes shape within, the asymmetrical relations of power that operates under colonialism. What is stake here in the representation of the colonisied, who need to be produced in such a manner as to justify colonial domination."(Niranjana 773) Indeed, she argues that translations are done only to display the power play of one language on the other. She gives the instance of William Jones's *Abhijnana Sakuntala* in English translation where the attitude of colonial translations dominates. It supposedly assumes the native culture taken for granted and gives back to the native culture as a finished good. Therefore Niranjana strongly argues that 'translating' is one of the powerful strategies. Though Niranajana's arguments are made good on colonialism, it is charged with the excessive use of western discourses like post structuralism and post colonialism to develop the theory.

Studies have been conducted on the English translations of Indian texts these days. There are more theoretical possibilities regarding the study.

The Kannada Concept of Translation

Translation activity is long done in Kannada. Being the part of Indian literature magnum, Kannada also displayed the features of Indian translation. The first traces of translation activities are seen in the pre colonial period that dates back to one millennium. The pre colonial translation activities are hyped with trans-creation. The

early poets like Pampa(10th century), Ranna(11th century) had displayed the mode of trans-creation. Pampa, who adapted the story of *Mahabharata* from Vyasa, made his own by infusing his patron's story into it. So it has become '*Pampa Bharata*' (originally the text is named as *Vikramarjuna Vijaya*), i.e, is Pampa's Bharata. Explaining the foot step of translations in Kannada in the early age, K.V.Narayana said that the Kannada poets did not care for asymmetrical relations of Kannada and Sanskrit while translating from Sanskrit literature. The Kannada poets are assertive before the power language. They did not hesitate to find meanings of their own while translating from Sanskrit texts. So it seems they get liberated though they are writing in hegemonic language. (Narayana 4-5)

Though translation is a modern word to explain the activities done in the pre colonial period, they have been done in various ways. Vyasa's *Mahabharata* became the source text for Kannada poets like Pampa, Ranna and Kumaravyasa. Thirteenth century poet Harihara borrowed stories of Saiva devotees from Tamil and made them popular in Kannada through a special poetic form called, *Ragale*. Likewise, there were translations from Kannada to other languages. Rev. Kittel has shown Chamarasa's *Prabhulinga Leele* get translated into Telugu and Tamil (Kurthakoti 55). These instances show the plenty of translation activities done in early Kannada. Translations appeared in all its ways and strategies like adaptations, *Arthanthara, Kathanthara* and metamorphosis.

Translation activities are carried out before the mark of copy right period in Kannada. Even after the advent of colonialism, translations are defined as independent texts by translators. Many Kannada translators introduced themselves as 'writers','Converters' and not as 'translators'. The Kannada *Kavicharithekara* titled R.Narasimhacarya in his Kannada literary history name the translators as 'Convertors'. Many of the writers never even mention the original authors in their translated texts. If at all, the Source text is written by a great writer (like Shakespeare), there are justifications and defense of transformations that they adapted in the translated texts. During colonial period there is already a distinguishing between the Source text and the target text. But it is not able to wash out the basic ideas of translations existed in the culture.

Translation debates in Kannada are done mainly in the prefaces or notes written in the translated texts. There appear the sparks of poetics of translation in Kannada. The Kannada translators tried to explain accordingly, the concepts of source and target texts. Also they discussed the basics of translations and how should it be in the regional context like Kannada and so on. The Kannada translators debated the cultural re definition of western texts especially the English translations. It is a problem of choice between Sanskrit and English. Most of the translators contest the East-West question as culture specific. This contest focused even on the question of Choice which is crucial in translations. Another significant point is the cultural adaptation that a translation takes on. These debates ran as alternative debates to the global debates of translations presented with a native empirical knowledge. If the cultural turn in Translation studies focuses on target texts, as they are the products of cultural insulations, the Kannada theory has already attempted it in the local context. Therefore the Kannada response to Translation Studies is proved creative and more up graded. A detailed discussion will be made in the review of literature regarding the Translation theories.

The Kannada Translations of Colonial Period

The colonial history begins in Karnataka during nineteenth century. After Tipu Sultan's death, the British occupied the Mysore and Coorg regions (including the Canara regions). Hence the regions occupied by the British gradually acquired the nature of British rule. Before the British, the missionary activities were popular among the Kannada speaking people. Their motivation of religious propaganda simultaneously took up the improvement of the regional language. As Srinivas Havanoor rightly observes, the western link to Kannadigas is acquired mainly through the areas of administration, business, printing machine, propaganda of Christianity and new Education system. (Havanooru7)

Translation activities seem scattered as the Kannada region was scattered into pieces for the purpose of political reasons. The fragmented areas tried translations within the geographical space available. Translations are mainly done according to the socio political pressures of the regions. For instance, the Mangalore and Bellary regions witnessed hyper activities of the Missionary. As a part of these activities, translation activities are conducted in these regions. It is to say that these regions are

opened to translation activities than other regions. Being in touch with the western administration and other activities, the natives are well introduced to the concept of translation. The translation culture is identified in the regions where they are exposed to either the colonial rule or the British administration. These hyped areas perceive culture as a hybrid form. So translation activities are deciding factors in the assessment of culture. The specific geographical spaces where translation activities run high acquire culture of those particular spaces. The difference between the Mangalore-Bellary regions and the Mysore regions is mainly due to the exposure of these regions to different kinds of political administrations. The Mangalore-Bellary were directly ruled by the British whereas the Mysore region, though a part of the British governance, was ruled by the Odeyars of Mysore. As K.V.Narayan observes, "Many Kannada speaking areas do not have the English influence uniformly. The region where princely governance is ruled received the English influence abundantly. Whereas in the regions that came under the control of the Nizam of Hyderabad, have the poor influence of English. The regions which belonged to the Mumbai Presidency and the Canara regions English-Kannada relation ran intermediary to the above said positions. (Narayana 13-14) Therefore, it can be assumed that the Princely state structure, the Missionary dominated areas and the direct British control areas possess different kinds of nativity. The translation activities carry these subtle aspects in producing culture.

The Missionary Contribution

The colonial translations have incessant relation with the Missionary activities. The missionary is one of the representative sects during colonial period. The role the Christian missionaries in Translation studies in Kannada is significant.

It is said that the translation activities are taken up by the missionary for the purpose of religious reach and education. As a part of the religious propaganda, the missionary people began publishing the Bible and other religious text translations in the native languages. But as a part of translation, the missionaries have done texts other than religious texts. Godfrey wiggly translated Bunyan's '*The Piligrim's Progress'* as *Yatrikana Sanchara*. This was published by the Bellary Basel Mission. In the beginning, the missionary used translation as a strategy. Later on, the dimensions of translation widened and began to occupy a space among the natives.

The missionaries made Kannada as a new Kannada by using a modified script. William Carey's 'Grammar of the Karnataka Language' has been published in 1817 in Serampura press(Calcutta). The first venture of the Kannada publication is continued in the Madras presidency. Later on the missionaries took the task of publication to themselves. Hands efforts to establish a press in Bellary became a pillar to next attempts. The Wesleyan Press started in Bangalore in the midst nineteenth century (1840). Children books got published in this press. The Kodiyala Bile Press which was owned by the Mangalore Catholics also published important books. These activities are, of course, conducted by the missionary as well as the British administrators.

The missionary encouragement to native education gave rise to establishment of schools. Previously existed education system was in by heart mode. There are native teachers(*Aigole*) and mutts of seers meant for education in the native tradition. When the missionary started schools, they used to teach science, social science and mathematics. This technique changed the nature of native education system in Karnataka. Basel Mission Institute opened schools in Dharwad, Mangalore and Bellary. The London Basel Mission held control over the regions of Bellary and Belgaum. The German based Basel Mission has established in Mangalore regions. The missionary schools were started in these regions by the Mission. Later on the schools were opened in Gadag, Hubli, and surroundings of Bellary as a part of missionary activities. The Christian missionaries had idea of native education in native languages. So they need text books for their schools. The immediacy of text books gave rise to translations. In a way, translations sketched the text books of future. The natives, who already accustomed to diglossia were opened up to English learning to some extent. Translations appeared as supplement to learning. Kittel, the Basel Mission Pastor, translated '*England Deshada Charitavu'*(1867), '*Hindu Deshada Charitavu'*(1866) and '*Kannada Patagala Mooraneya Pustakavu'(*1870) for the purpose of education. This is, in fact, an instance to translation activities of the Missionary pastors in Kannada.

Translations during the missionary period have done in both ways; such as, English to Kannada and Kannada to English/German. The missionaries are interested to do both kinds of translations. Mogling translated some of the *Dasa padas* to

German. Wygel wrote a Kannada Literary History in German. Many miscellaneous works had been translated by the missionaries. This indeed, laid a firm base to translation activities in Kannada before the British rule.

The missionary translations can be classified into two types: one, the Bible and Christian literature translations and another, translations from the native literatures to German and English and vice versa. Their adaptations of diglossia in making Kannada lexis is another unique kind in the history of translation. Their translation works began early in the nineteenth century. The Bible and Christian literature translations were the early fruits of missionary translations. John Hands' The Bible translation is the first of its kind but unfortunately it was said to be burnt in Serampura Press in 1812. Both John Hands and Reeves put efforts to translate Apostles(*Aposthelara Krityagalu*(1820)) and The Old and the New Testaments (*Hale Odambadike* and *Hosa Odambadike*(1830)) into Kannada. In 1830, William Carey revised the Bible and published the same. The Bible translations continued throughout the century. The German missionary pastors like Kittel, Rice, Mogling and Wygel translated many Christ songs and published them as an anthology in about 1841.

By and large, it is clear that the missionary activities are the basics of translation activities in Kannada. The missionary gave a practice of translations to Kannada. The involvement of the Christian missionaries in translation activities is thus a compass for the native translation. The spade work conducted by the missionaries led to transition of Kannada from ancient to modern.

The Contribution of the British Officials to Kannada Language and Literature

There are various officials who contributed a lot to Kannada language and literature. Their ground works laid a basis to modern Kannada.

Colonel Mackenzie, a survey officer, sent to Mysore regions from the Company government in 1801 to survey the region. Besides his survey works he conducted data collection work in the province. The Kannada literary history has a record that Colonel Mackenzie assigned data collection work to native Devachandra, who wrote *Rajavali,* a record book in Kannada. Mackenzie himself collected *Kaifiyats*(native histories and mythologies) in a large number. After Mackenzie, the data collection of histories and mythologies become a part of sensibility. Francis

Buchanan continued collecting data after Mackenzie in Kannada regions. Being a doctor by profession, his interest in data collection is par excellent. Philip Taylor pesonally studied the architecture designs available in north Karnataka. There are many more officials like Mark Wicks, who wrote Mysore history, Walter Elliot, who recommended establishment of Kannada Schools in north Karnataka regions, Charles Grover, who collected and edited the Dravidian Folk songs in Karnataka-all these officials had been working in various government departments. Their work contributions to Kannada made the language potential.

The Role of Government Translators and Government Officials in the field of Translation

The translation activities are carried out conspicuously by some government officials and government translators. After the British establishment in the administration, there was a need of translators and interpreters at the government level. The government created Translator post at government level and started appointing translators officially. In the Mumbai Presidency, there was a post of 'Kannada Translator Exhibitioner'. Many natives and the British officials worked as government translators. The English translators namely Mackerel, Walter Elliot, and others worked as translators to Madras province. The natives like R.Narasimhacharya, Chikkaballapura Subbarao, Venkatarango Katti, Bengal Ramarao, Srinivasa Aiyngar, M.A. Ramanujayyangar and others worked as the government translators. M.S.Puttanna, who worked as translator in court can also be mentioned here. These translators are privileged to expose to English literature and language; therefore, they used to translate some of the works from English apart from their regular work of translation. So translation is encouraged in this space.

One of the major motives behind translation is designing the Kannada text books for schools and colleges. This is shown in the due respect that was shown in the translations to School Inspectors and other officials belonged to Education department. Translators said thanks to text book committee which seconded their works. Most of the early translations repeatedly turned to second, third and fourth editions for the demand of text books. For instance, B.Venkatacharya said thanks to the then Education department for opting his book for text book. He also respectfully conveyed that he was publishing the book for being text book several times

(Venkatacharya). S.G.Narasimhacharya translated nursery rhyme, 'Twinkle Twinkle little star' as 'Minugu minugele Nakshatra' in Kannada for Kannada children. Panje Mangesh Rao translated children songs such as 'Marali Tammana Kareyanna', 'Tenkana Galiyata'. These rhymes and songs had been prescribed in the Kannada text books. Being a teacher himself, Panje tried translations for school children.

Other than education purpose, the educated class and the employees in government had been attracted towards translations. The curiosity to be introduced to other knowledge and tastes inspired them to open to translations. Therefore, translations became creative activity. The educated classes like teachers, lawyers are in great number to contribute to translations. The translators in the Mysore province were Ramanujayyangar, A.R.Annaji Rao, A.Anand Rao, B.Venkatacharya, M.S.Puttanna, Deputy Chennabasappa, Venkatadri Shamaraya, Dhondo Narasimha Mulabagilu, Srinivas Aiyangar and others are the few names in the field of translations. Deputy Chennabasappa, Venkatarango Katti, Dhondo Narasimha Mulabagilu, Srinivasa Aiyangar-all worked in government education department. Naturally, these people worked in the interest of education.

In the same way, there were many lawyers who engaged in translation works. Srikantesha Gowda.M.L, Ananda Rao from Mysore region and Kerur Vasudevacharya from north Karnataka are professionally lawyers and judges.

The Regions and Translations

If translation activity can be put in a map, it happened in certain regions of Mysore, Dharwad and Belagaum of north Karnataka and some parts of Canara regions. The Kannada speaking people were administered by different provinces. So the influence of the particular regions reflected through their cultures. The administrative compartments became the cultural differences. The regions where the missionary activities went high were inspired by translation culture. Similarly, the British occupied areas because of exposure to English, developed a kind of interest about translation. But these influence beams spread on each regions unequally. As Srinivasa Havanoor rightly points out, "If the missionary works, the princely courts inspired for ascending of modern Kannada, in Mumbai Karnataka, new education itself made the inspiration."(Havanooru 307)

Though translation is common among the regions, as they differ in geographically and culturally, translation under colonialism gave them a definite shape. Translation in different regions of Karnataka made due to their own reasons. The motivations of translation apply differently for each region. Mysore being the princely state, had a translation gesture of court patronage. The princely encouragement to the scholars in the region has produced translations from classical literature. Obviously the Sanskrit is the classical literature here. The court gems represented elite class and caste. They are multi lingual and scholars of first kind. This classical group consisting of playwrights and poets stood in the forefront. The group, as they inherited Sanskrit from their caste and class, favored Sanskrit translations to maximum extent. When the Mysore region opened to colonial rule, English translations were ignited. The court of the princely state produced scholar-translators like Nanjanagudu Ananatanarayana Sastry, Basavappa Sastry, Nanjanagugu Subbasastry, Narahari Sastry, Sosale Ayya Sastry and others.

The princes of Mysore has interest on Drama and theatre, they encouraged the theatre activities. By 1881, there was an erection of the Drama company called, *'Chamaraja Naataka Sabha'* in Mysore. To enhance the drama activities in this theatre, the court scholars used to translate plays from Sanskrit as well as English. Among the court translations, Basavappa Sastry's *Karnata Sakuntala Nataka*(Kalidasa's Abhijnana Sakuntala), Sosale Ayya Sastry's *Monna-Vanna*(Matterlink's drama), *Sutrada Bombe*(Ibsen's *A Doll's House*), and *'Vikramorvashiya*(Kalidasa's *Vikramorvashiya*), Ramasastry's *Mudrarakshasa Natakam*, are the major plays translated during this period. Other than dramas, there were prose translations made by the court scholars. Among them, Ananatanarayana Sastry's *Satyavati Chartitre,* is a remarkable work. Since the court scholars came from Telugu, Tamil speaking areas, they showed interest in translating texts from these languages. So translations came from Telugu and Tamil languages. At the same time, the classical interest was also ruled the passion of translation.

The princely state of Mysore had opened to double cultures as it was ruled by the prince of Mysore directly and the British indirectly. Therefore this region acquired both traditional as well as modern gestures simultaneously. Translations were in fact, the part of modernity. Translation activities were done in the urban centers. Since the

publications and circulation were carried out in urban places very rapidly. The Kannada books were published in Bangalore and Mysore cities.

The advent of modernity in the princely state during nineteenth century produced educated class. The class included the graduates, government officials and officers. This class formed the creamy layer in society. Translations, publications and circulations are conducted mainly by this elite class. Srikanteshagowda, Anandarao and others from Mysore region, have founded the publication agency themselves called GTA Press(Graduate Trading Association Press). The co operative efforts to enhance the translation activities in the region resulted in the good number of translations. Many English classics have been published in this series publication. Shyamarao, who was then the official in the Mysore region, had owned the publication house called, '*Karnataka Grantamale'*. S.G.Narasimhacharya and Ramanujayyangar in association founded a publication house called, *Karnataka Kavya Manjari*. This institute was popular not only in Mysore region but also in Madras region. Srinivas Havanoor observed that the texts published under this publication house were selected for 'higher standard Kannada exams.'(Havanooru)

The little magazines role in promoting translations was high. As the translations were published in these magazines, they had created readers for translations. Among the magazines, *Vidyadayini, Vagbhushana* were leading. Many of the translated works did have a long preface, notes in which the publication details were mentioned with reverence.

By the end of nineteenth century, the translations came from the Mysore region are large number of Shakespeare plays. The development of the theatre might be the inspiring reason for this attitude. As mentioned above, the Prince Chamaraja has mobilized a theatre group called-*Chamaraja Nataka Sabha* in 1881. Parallel to the court activity, there were amateur and company drama theatres. These theatrical groups have love for both folk and classical styles of dramas. During nineteenth century, there were equal numbers of classical as well of folk dramas. Amateur Srikanteshagowda had a reference of the theatre existence in his translations. Simultaneously, Varadacharya's drama company, *Ratnavali Nataka Sabha* existed in Mysore region. The said company used to play dramas of self constructions as well as

translations. These activities show the active part of translation in the development of drama in the region.

By nineteenth century, Shakespearean plays entered into the native domains. The Bard's dramas were received with due respect but with cultural alterations. The Kannada translations transformed Shakespeare. Few popular versions of Shakespeare translations existed during nineteenth century are A.Ananadrao's *Panchali Parinaya*(*The Merchant of Venice*), *Ramavarma Leelavathi*(Romeo Juliet), the joint venture of Basavappa Sastry and Subbarao's *Shurasena Charitre*(*Ohtello*), Srikanteshagowda's *Prataparudradeva*(*Macbeth*) and *Prameelarjuneeyam*(A Midsummer Night's Dream), A.R.Annajirao's *Kusumakara(Two Gentlemen of Verona*), Puttanna's *Hemachandraraja* Vilasa (*The King Lear)*) and *Jayasimharaja Charite*(Cymbeline) and many more. As Shakespeare translations occurred as a pan Indian phenomenon it reflected in Kannada also. The other playwrights are very few in translations.

The growth of nationalism in India the hike in the taste is expressed in novel reading and writing. The novel genre got popular among the growing middle class. To fulfill the new class, novels had been produced. At first, the harvest of the genre is novel. In the old Mysore province, the novel promotion was done through translations. The early efforts are seen in the works of S.G.Narasimhacharya, Krishnaswamy Aiyangar, Srikanteshagowda, Annaji Rao, and Bapu Subbarao. The top most name in this category is B.Venkatacharya, who incessantly translated Bengali novels. Along with the prose fiction, there are non fictions like 'Arabian Nights', 'Aesop's Stories' and Greek Classic Stories. The large number of prose translations dominated the literary space. It was only after twentieth century, poetry translations appeared with great vigor.

In the north Karnataka region education inspired translations among the natives. The British officials, who found that the Kannada speaking children are forced to learn in Marathi, encouraged the Kannada medium education in the region. They took measures to improve Kannada schools. The British official, Russell took personal interest regarding the Kannada medium schools. Deputy Chennabasappa, the Kannadiga official, stood for Kannada medium schools in north Karnataka. The importance of school education pressurized translations of text books. Later on,

translations crossed the limitations of school textbooks. Deputy Chennabasappa is said to have translated Shakespeare's Comedy of Errors as *Nagadavarannu Nagisuva Kathe* and *Macbeth* to Kannada. The Training School teacher Venkatarango Katti translated from Marathi. Venkatesha Thirako Kulakarni(popularly known as Galagnath) also translated from Marathi (Though Galaganath took inspirational source from the original texts, his name is very much attached to translation). The Dharwad High School teacher, Dhondo Narasimha Mulabagilu is also involved in translations. He translated from Sanskrit plays of Kalidasa and Sudraka, namely, *Malavikagnimitra* and *Mrichakatika* respectively. With the encouragement of the school teachers and School Inspectors, translation grew as a part of Kannada language development.

Translations in the north Karnataka are the result of passions of Karnataka Unification and establishment of Kannada speech. Translations thus become strategic tools of language identity. The Kannada poet and Unification activist, Shanthakavi, expressed concern for translations as they enrich the native language. He alleges the natives who are interested only in achieving degrees rather than doing translations for the sake of their mother language's improvement.(Havanooru 328) In the heat of Kannada nationalism, Shatakavi realizes the importance of translations here. The same concern is expressed by B.M.Srikantaiah, who in his historical speech, calls for translations from the West to nourish Kannada. To quote him,

> The poetry of the English is foremost; it was taken lot from Greek, Latin, German, French and Sanskrit. So if one learns the receiving perception of English, if one does take up translations accordingly and fill the treasury of Kannada language, there appears an admixture of *swadeshi* and *videshi* modes. This act would clear the butt ends or wastes and fulfill the potential essence.(Srikantaiah 23)

Gundo Krishna Churamari of Hubli, who translated Shakespeare's Othello, revealed in his preface that he took the play for translation eying the betterment of the Kannada language. He believed readership would improve through translations. (Havanoor 324) These instances show the translation attempts in the north Karnataka regions are the outcome of Kannada national identity crisis.

Translations from north Karnataka are generally done from Sanskrit, English and Marathi. But majority of translations are from Marathi to Kannada and vice versa. It is evident that the north Karnataka was under the Mumbai Presidency where Marathi influence was high.

The Sanskrit translations are again proved the interest of the elite class. The north Karnataka region has produced many worthy translations of Sanskrit. Among them, Churamari Sheshagiri Rao's *Shakuntala* and *Mrichakatika*, Dhondo Narasimha Mulabagilu's *Malavikagnimitra* and *Mrichakatika* are noteworthy. There is a common interest seen in both north and south Karnataka regions in taking up Sanskrit sources for translations. The Kannada criticism has the tendency of comparing Basavappa Sastry's *Karnata Shakuntala* and Churamari Sheshagiri' *Shakuntala.* Both translations emerge different kinds in their attitudes about language and content. Though the north- south representations are having different attitudes they shared the common attitude of selection.

The tendency of translating Shakespeare appears in this region also. The first attempt of Deputy Chennabasappa-*Nagadavarannu Nagisuva Kathe*(The Comedy of Errors)(1871) proved the Shakespeare interest in the north Karnataka region. Gundo Krishna Churamari translated 'Othello' as *Raghavendrarao* in Kannada. G.Hu. Honnapuramut translated 'Taming of the Shrew' as *Gyaliyannu Sadhu Maduvike* via Marathi. Kerur Vasudevacharya translated 'The Merchant of Venice' as *Suratha Nagarada Sreshti* and 'A Mid Summer Night's Dream' as *Vasanata Yamini Swapna Chamtkara Natakam,* 'Romeo Juliet' as *Ramesha Lalitha.* Rangacharya's *Manjughosha* is to be mentioned here. Apart from the Shakespearean source, there are few dramas translated; namely, Kerur Vasudevacharya translated Goldsmith's '*She Stoops To Conquer*' as *Pathi Vashikarana.*

The pan Karnataka translation activities are shared even by the Canara regions. The missionary activities, English education, the national temperament-are the inspirational sources for translations in this region. The Mangalore region witnessed the missionary efforts in translations very early. The text book productions, grammar and primers are supported by the missionary. The natives imitated the missionary model. So translation became a dominant habit of the people from Canara region. Panje Mangeshrao and others who taught in schools, involved in translation

activities. As the Canara province subjected to the rule of Madras Presidency, there developed a link of the British rule. There was a tendency in Canara region of going to Madras for the purpose of higher education. So translation activity is received as a part of British rule here.

The Shakespearean translations are available even in the Canara regions. Venkatadri Shamarao's *Kamalavati Parinaya*(*As You Like It*) is worth mentioning here. There are good numbers of translations from the Canara side. Among them, Mangeshrao's translations of Ibsen and Alexander Dumas, M.N.Kamat's *Anchemane*(Tagore's *Post Office*), Udupi Govindarao's Gandhian translations like *Nanna Arambhada Jeevana, Swadeshi Samaja, Swadeshi* and Kirlosker's Marathi translation of *Arjunana Chaturmasa* are worth mentioning. Motivations of education and National movement are the main influencing factors that inspired translation activities in the Canara regions. These are nothing but the reflections of the main stream tradition of translation.

By over viewing the translational activities in Kannada, one can presume that they are spread over the whole Kannada speaking regions. But the motivations of translations are drawn from different sources. The Kannada translations share the pan Indian sensibilities like nationalism, Hindutva, English education and reforms. But the range of perceptions varies to each region since each region is in the verge of realizing the Kannada nationalism in its own way. If the Mysore region has classical and modern attitudes of translations, the attitudes of North Karnataka regions has been charged with the Kannada nationalism and discovery of Kannada identity.

Theoretical Perceptions of Kannada Translations

It is evident that Kannada language and literature are familiar to translation phenomenon. Translations have been done historically in Kannada. The exchange of texts from Kannada to other Indian languages and vice versa, is a common phenomenon in the history of Kannada language and literature. Translation appears in various forms like Adaptations, Trans-creations, Re-writing, Influences, Inspirations and so on. These are the extended forms of translations that are identified in Kannada. After English education translation acquired a political dimension. A shift is definitely

indicated in translations after the advent of colonial rule. The attitudes shape the translations.

As the present thesis limits itself for translations of Kannada from the other languages, the discussions here focused on those texts translated from English and Indian languages. The Sanskrit translations are not prioritized here. In order to intensify the argument, English texts are given scope since they are directly connected to the colonial politics. Also, as a part of colonial attitudes, translations from the Indian languages are equally prioritized here (excluding the prior relationship between Kannada and the other Indian languages). Translations from Indian languages establish a common platform for nationalism, ideology of Hindutva and Modernity. At a stretch, translations act as a strategy of decolonization in India. Translations discovered a national identity and the essence of Indianness.

The Mysore University has published a survey book on translations in 1983. It helps to draw a map of translation approximately. According to sources found in the book, there are 200 hundred and more literature books have been translated from English. From the European languages like Russia, French, Greek, German etc, there are about 80 translations(Russia about 30, French about 34, Greek about 16, German about 07; From American about 25, Persian about 13 and Chinese about 07.(These sources are confined to colonial period. Therefore, approximate numbers can be mentioned). Based on the sources given here, it is clear that the English translations dominate in the colonial period. By twentieth century, the European texts occupy the space.

Equal to English translations, there are translations from the Indian languages. Maximum number of translations came from the Bengali. About 300 and more translations appear during the colonial period. Following to this number, there are about 100 translations each from Hindi, Marathi, Telugu and Tamil. Very few numbers of translations come from Malayalam, Gujarathi, Oriya, Pali and Prakrit. Though this is not an exact survey of translations in Kannada, it works to assess the range of translation attitudes and selections to some extent. The source queries the problem of choice. Why a particular Indian language is chosen for translation? Why

does an author is repeatedly selected for translation (for example; Shakespeare, Tagore, Saratchandra Chatterjee and others)-these queries are crucial in this context.

The bifurcation of English and Indian language source texts helps to analyze the colonial attitudes in different contexts called, foreign and native. The translation politics of English varies from native Indian languages like Bengali and Marathi. It is, in fact, a micro study that is needed here to study the domination factors of Indian languages over another Indian language. There are more points to explore in this regard.

Let the two categories be studied in detail here.

The English and European Translations

Translations from English and other European texts are mainly done as a part of English education in Kannada speaking areas. The attitudes of translators (both the foreigners and the natives) woo the English ruling class. The Kannada translators selected English texts of the Victorian period. Since the Victorian texts reflect the colonial sensibility, they fulfilled the attitudes of the rulers. The selections revolve round the requirement areas of theatres, school text books, and the soaps. For the theatre, Shakespeare and other Comedies from Eighteenth century are translated. The school text books required social and science text book material in translation. The tendency of introducing didactic teaching in schools is basically reflected the Victorian temperament. Therefore moral lessons appeared in translations. The Kannada translations that appeared during the colonial period have specific areas of translations. In the first phase of translations there are Shakespearean plays and songs from his dramas, selections from the Romantic and the Victorian poetry, few eighteenth century novels stand in the forefront. The early requirement is more or less for the Primary and Higher Primary education. When the College education was popularized the translation requirement shifted to revised taste than before. It is indeed, the period of creating readers for new literature. A good instance is from B.M.Srikantaiah's *English Geethagalu* where the translator followed the model of English anthology (The Goldern Treasury) edited by Palgrave.

The colonial intrusion in the native education paved way for translation of English literature. To fulfill the native demands of text books, the new education

provided texts. So translations are the part of education then. Translations inspired the natives to develop taste for English as well as world literature and knowledge. In the second and third phases of translations in India, translations emerged as decolonizing modes. As a part of national movement, translations connected the people of India as a means of communication. The English translations are made from the native national leaders like Gandhi. The attitude of using English as a strategy can be clearly seen here. The shift in translation attitudes shows the reverse deviations.

The first phase is the stage of countering the culture with the alien language. The assertive attitude is very conspicuous in this stage. In the succeeding phases he attitude of distancing disappeared. Translations state a kind of exposure. The Indian psyche accepted translations as new light holes. The educated class circulated translations as a prestige issues. Therefore, translations are published and circulated well among the native educated class. When English became the link language to Indians during national movement, translations become inevitable. Large numbers of translations are done during the national movement especially from the Indian sources. Most of the source texts are from the Indian English writings. The political literatures, autobiographies/biographies, essays occupy the space. Gandhi's autobiography has been translated to almost all Indian languages from English and Gujarati. Later on, the followers of Gandhi, translated Gandhi literature in a large number (In Kannada, Mahadeva Desai and Siddavanahally Krishna Sharma are the well known translators of Gandhian literature). There is definitely a curve in the attitude of translation after 1930s. To accelerate the political activities, translations are used as tools of communication. The English became a native essential source. In another development, besides English, there are other European languages stood as source languages. Many Russian and French writings came to Kannada in the early twentieth century. Interestingly the Irish writers are welcomed in Kannada. Ireland was then under England and fighting for its freedom. The decolonizing attitude of Irish people might have inspired the native writers to some extent.

The translations from the European sources including English inspired to look for new kinds of literary forms. The native adaptations of European models had created modern literatures. Translation hypes disappeared gradually. Translations become casual. Instead of the individual selection, publication, productions came

from the Institutions. It happened especially after Gandhi's entry into national politics.

Translations from Indian Languages

The colonial attitude of introducing English earlier was a prestige issue. The native translators are also engaged in translation activities as a part of elitism. The inspiration of translation ignited the native translations. Simultaneous to English translations, there are translations among the Indian languages. The native response to translations is curious since the natives are looking at other Indian languages as emancipator sources.

The Kannada translators are much inspired by the fellow Indian writers in the translation history. The attitudes that are framed by the Indian writers in general, are dialectical. The factors of appreciation and rejection are equally present in them. If the blind appreciation of colonial administration appeared in translations, the same has been countered in the Indian translations. However, the critical perception of colonialism can be seen in the later phase of translation activities in India. The temperament of Indian translation is reflected in almost all Indian languages. The pulp of this critical attitude is shared by the Kannada translations. So the major interest of the Kannada translations is turned towards the Indian texts available in the pan Indian context. Therefore, the trend of translating the Indian texts into the native language dominates in Kannada. The translation history of Kannada shows the bulk of translations are from the fellow Indian languages. Kannada looked at the Bengali and Marathi as its source of inspiration. Major texts have been translated from Bengali and Marathi to Kannada. In fact, the trends created by these translations frame the attitudes in Kannada. The national temperament, the Hindutva, and the reform attitudes are the products of the translations from Bengali and Marathi.

The Indian sensibility that has been focused in the Indian languages is not a homogeneous formation. The Marathi translations of Galaganath, for instance, discover the usable past; whereas the Bengali translations of B.Venkatacharya focus the middle class aspirations of civil society to great extent. Though Hindutva is one of the major issues of Bengali writings, it differs in its nature with the Marathi historical romances. The Telugu translations altogether carried the reform fervor. The common issues of nationalism, reform, Hindutva, the changing society established a common

chord. So translations in Kannada orient themselves to appropriate the Indian sensibility by and large.

The common factors of Indian sensibility include the religious essence to large extent. Not only the materialistic attitudes that inspired the Indian translations in Kannada, it is also the religious and spiritual texts that inspired translations in Kannada. In the Bengali package of translations consists of large number of novels and spiritual texts of Arabindo, Ramakrishna Paramahamsa and Vivekananda. The Bhakti tradition in the pan Indian context entered through translations. The rich heritage of Marathi Bhakti tradition, like *Jnaneswari* and *Datta Charite* appeared through translations. The Tamil translations in Kannada are predominantly the religious literature. The Nalayar Prabhandam, Naladi, Thiruppavayi, and Alvar texts are translated repeatedly into Kannada.

The Bengali religious/spiritual texts attracted the upper class in Kannada. The Kannada sensibility, in fact, is reshaped by the Bengali spiritual texts of Sri Arabindo and Ramakrishna Paramahamsa. In the Mysore region, the rational temperament is directed by the Bengali spiritualism. The south Karnataka writers -T.S.Venkannayya and Kuvempu are much obliged to the Bengali spiritual literature. In the north Karnatka, the *Halasangi Geleyara group* namely, Madhurachanna, Bendre and others are very much inspired by Sri Arabindo's visions. The Bengali spiritual literature inspired the essence of knowing and metaphysical understanding. The Marathi translations include spiritual as well as ritualistic texts. *Jnaneswari* is the revered text that has been translated several times in Kannada. The Marathi texts orienting rituals are also appeared in the large number. The Tamil religious literature is predominantly translated by the Vaishnava, Aiyangar community.

The attitudes of receiving texts from the Indian languages in Kannada are not homogeneous. If religious literature appeared first in Tamil translations, novels occupied front position in Bengali translations. The paradox of sensibility and receiving modes co exists in the Kannada translations. So, Kannada, being a target language, never received the source material in the same graph and same sensibility. Hence it is a problematic space to theorise the translation situations in Kannada.

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CHAPTER THREE

TRANSLATION AND NATIONALISM

3.1 The concept of Nationalism and Translation

3.2 Politics of Morality

3.3 Modernity and Translation

3.4 Politics of Hindutva

CHAPTER THREE

TRANSLATION AND NATIONALISM

Preface

The present chapter probes the role of nationalism in translations. As the national histories are incessantly connected with translation activities, it is required to check the role and contribution of translations in the context of . The outburst of nationalism in Europe during nineteenth century is primarily a cry of language identity. The European nations are setting up their newly designed identities. A trend of identity politics appeared in Europe. This is altogether a kind of formation of national identity. At this very juncture, translation activity acts as a catalyst to promote the national fervor of identity. Translations conduct mutual intelligibility. Hence the notion of nationality is promoted by venting contemporary literature into the native language. Translation, indeed, helped the nation making process.

The growth of nationalism in dominion nations like India is historically charged by colonialism. Colonialism is a multi headed hydra. By nineteenth century colonialism spread over the world. The political policies of colonialism are designed and supported by the colonial nations. At the outset of the Imperialism further hastened the process of domination over their domains. Being the part of the power politics language play a very important role in colonial rule. Therefore the postcolonial theorists trigger language issue as major crisis in the context of colonialism. The ruling nation's attitude of reshaping its dominion's cultural history through its language apparatus stressed the natives to redesign their language policies.

Translation becomes crucial in the colonial context when the ruler needs to operate power structure of its domains. The colonizers are edged with translation business in order to create a space for communication and to enhance the administrative affairs. Translations done by the colonizers are predominantly carried the pressure of negotiation and appropriation. On the other hand, the natives are possessive about nation making through translations. These issues include nationalism on either side. Translation politics therefore is marked by the multiple axes during colonialism. There are colonial attitudes that operate translations. There are native attitudes which are countering the project of translations. Both attitudes work on

nation making in their own ways. Each way is having political access while they are engaged in translations. These attitudes are checked and analyzed in this chapter.

The study concentrates on the Indian tendency of translation in the colonial context in general and the mainly on the tendency of the Kannada translations. Since nation making process is having the language identity formation in the other way. Translations have a share with the language identity formation phenomenon which was running high during nationalism. The Kannada speaking community had a shattered identity during the colonial period. It was trying to construct a language identity of its own. This attempt has been occurring parallel to mainstream nationalism. Therefore, nationalism in this context has to work in two dimensions; the mainstream nationalism (the Indian nationalism) and sub-nationalism (the Kannada nationalism). These macro and micro perspectives do complement each other in many respects. Therefore the present chapter is going to deal with the common attitudes of nationalism at a stretch and take discursive deviations wherever the subject needs.

3.1 The Concept of Nationalism and Translation

In the Translation Studies probe the relationship of translations and nation making. It is because they believe that every nation in its historical evolution enfolds a role of translation. Therefore translation histories prioritize nation making process. Translation, though a linguistic activity, extensively relates itself to cultural issues. Although nation making process is hyped with the political dimension, it possesses cultural current. Translations work in the space of cultural constructions of a nation. The acts of translations in building a national feeling are well recognized by Jane Delsie and Judith Wordsworth in their observation of Ireland nationalism which was supported by translation activities. To quote them,

In September 1920, at the height of the Irish war of Independence, the magazine 'Misneach', published a letter calling for writers in Irish to translate great works of the world literature into Irish. Aspirations became reality with the establishment of the Irish Free State. In 1928, a publication committee set up by the Department of Education. .. ..The two primary reasons advanced, for the necessity of translations into Irish were to stimulate literature in modern Irish through the

emulation of outstanding foreign works and to provide reading material for children and adults in modern Irish. (Delsie and Wordsworth 72)

This can further supported by Hitto Stayere as,

> Its(translations) inflationary use has concealed the radical consequences that a practical implementation of cultural translation would have for the realm of national cultures, which is based on constructing exclusive national canons, national systems of education and these national cultural elite, which are firmly entrenched in the stable material conditions supporting them (Hitto)

The suggestions here are pointing towards the concept of translation has a share in nationalism.

Nationalism is basically a movement in Europe. It has political as well as religious motives. Nationalism in Europe included a uniform set of features such as common religion, language and culture. Benedict Anderson who ignited the discourse of nationalism based on European nationalisms, observed nation as an imagined community. When a nation is imagined it is able to claim an independent status of its own. But at the same time nation is confined to and bound by frontiers and the limited geographical spaces. The landscape of nation creates an undaunted imagination among the people who live within that space. The community is going to assert the nation with this mustered imagination. D.R.Nagaraj observes:

> In the pre modern societies human being has multiple personalities. Caste, region, religious tradition, art tradition, geographical culture, relation with nation and so on.. ..But the birth of nationalism means, creating ranking among these personalities. A homogeneous personality appears. On the basis of language, religion, culture there begins a process of selecting and editing memories of a community. The memories which are scattered in different frames are set to unite in a specific maxim. The old notions appear in new meanings and religious memories are given political meanings.. ..The Indian nationalism and the Kannada nationalism, or any other nationalism for that matter, reflect these characteristic features. (Nagaraj 29).

The concept of nation carries with it a homogenized and idealized vision. It is therefore geographical, cultural and spiritual. The advent of Renaissance in Europe produced enlightenment and reason. These ideas of renaissance anticipated

nationalism as an individual-centric, secular and democratic political concept. This again stresses the singular notion of community. .. Nationalism as an outcome of such ideals is favorably disposed to the idea homogenized nationhood.

Benedict Anderson places historicity in the debates of nationalism. He argues that the concept of nationalism is a phenomenon occurred only at the end of the eighteenth century. Ernest Gellner connects the process of industrialization with the concept of nationalism; it is evident that his is materialist approach. Elie Kedourie theorizes nationalism as an outcome of rationality that goes back to the French Revolution inclusive of Kant and nineteenth century rationalists. When colonialism picks up momentum in the global history, the meaning of nation-state widened. By and large, nation-state and nationalism are the feedback of nineteenth century which developed the politics of colonialism and Imperialism. The new political system bred the modern systems and pressurized the colonies to spread in the same genre.

The Colonial Concept of Nation

Under the stress of colonialism translation can shoot the creative spaces. If translation serves as a tool to the rulers it does equally to natives. For both categories, language is a political instrument. Language when used as the state apparatus the political implications are burdened with power. When the British rulers used translations, they accessed it purely as a political tool. They risked producing their imagined community. They further strengthened it by making the existing languages as print languages. The colonial intention of producing print languages has the motive of authentication. These print languages have been authenticated and assigned certain specific duties. In this context, translation convulsed the prior concept of language and its communities. Thus nation making under this new design offered by the state proved as a challenge to the natives. Keerthinath Kurthakoti says that ''the translation is a cultural exchange.''(Kurthakoti 6) He specifies the colonial period as changing period where the exchange of values have been circulating intensely. The cultural stock of values acquired more political meanings in the colonial context because of modern political system.

It is evident in the histories of translation in India that the colonial rule inspired translations. The British colonialism proposed the native translations as a part of their ruling strategy. It has made use of the state apparatus and produced

translations to a great number. The political attachment to translation begins at this juncture. To continue with Kurthakoti's observations regarding translation, he says that any cultural countering enfolds politics. When in the case of colonial context, the range of politics is more conspicuous (Kurthakoti 33).

The rationality triggered by colonialism inspired the translation activities. Under the colonialism there was a historical urge to search for new disciplines and episteme. Both the ruling and the ruled communities were under the pressure of undergoing change in the historical situation. Between 1772 and 1840 the British governance implemented various multiple systems of episteme. The features of the British governance by eighteenth century are marked by the social welfare, religious policies, social Bills and Social codes and English education. In order to introduce reforms, the British administration wing in India has to follow the England models. Though the main motive of the British is to control and co ordinate the colonized people, the British adapted soft attitudes in this regard. But as rulers they pursued the hierarchical stratification like the colonizer and the colonized. On the one hand the British administrators have to favor the natives by implementing laws and extend administrative protection; on the other hand, they should secretly maintain their colonial policies. In the project of understanding politically translation becomes essential tool for the British administrators. Translation has been adapted earlier in the British Indian governance.

If the problem of understanding the natives is a serious problem to the British administrators, it is more problematic when they decide to translate to 'understand'. The multilingual society of India offered hundreds of languages. There was no common language in India that was spoken by the communities. The multilingual nature of India bothered the British at the outset of their administration. The British looked at Sanskrit which was circulated high in the ancient period of India. The attitude of the British in choosing Sanskrit texts for translation is curious enough. Though Sanskrit was not the language of the commoners that was spoken by, it was used by the priestly class and the elite in Indian society. The British estimated the range of Sanskrit in India and thought it might have fulfilled the homogeneity. Moreover, the hegemonic hold of Sanskrit in ancient India is considerable to them. The Sanskrit texts other than aesthetics, have oriented the ancient laws (*Smruthis* and

Samhitas). The British were more attracted to texts like *Manu Smruthis*, *Yagnavalka Smruthi* and so on. The eighteenth century British administration was then designing laws and punishment codes to its colony, for which the Sanskrit texts have stood as models.

The oriental emergence in the early period of colonialism envisaged India according to their attitudes. Their attitudes are well enfolded in the translations they made. The oriental translation displayed a complex matrix of translational politics in India. Keerthinath Kurthakoti explained the political dimensions of Orientalism and its relation to translation. Though Orientalism was an academic pursuit of the Western scholars in general, it becomes a tool under the British government. The Sanskrit based Orientalism nurtured the cultural nationalism of India in the next development (Kurthakoti 53). Translations imitated the models faithfully.

Tejaswini Niranjana, argues strongly against asymmetrical relations in translations when done between different peoples, races and languages. She gives instances that how Jones' translation of *Abhijnana Sakuntalam* is a cultural politics.

To extend further, knowing project of the East India Company governance is conducted mainly to seek the Orient in cultural as well as administrative perspectives. The East India Company governor Warren Hastings encouraged his men to learn the native tongues to conquer and control the natives. Warren Hastings encouraged the native languages and rules. He wanted to administer the native through their 'own principles and institutions (Kothari 9). On the basis of this attitude, the study of Oriental began in India. As a part of this project, translations appear. Rita Kothari mentions Wilkins in his historical translation of Geetha revealed in his preface about the encouragement of Warren Hastings which was given to Company workers; "to render themselves more capable of performing their duty.. ..by the study of the language, the laws and customs of the natives."(Kothari 12).

The Oriental choice of the Sanskrit and Persian texts for translation has been marked by the political attitudes. The Oriental choice of Sanskrit and Persian recognized those languages as rulers' or administrative languages. The Sanskrit texts they chose belonged to the Vedic and post Vedic periods; whereas the Persian was the language of the Muslim rulers of the medieval period. This politics of choice impart a

great shift in the perception of translation. The attitude of choosing a former administrative language(Sanskrit/Persian) as Source text and to translate it to another administrative language(English) is purely political in their attitudes. The Oriental translations picked the *Bhagavadgeeta*(Wilkins), *Sakuntala(*William Jones) and Code texts of Persian language(Halhed). The Geeta translation is purely an oriental production where the translation modulated the India that the West wants to see. To byte the words of Rita, "Wilkins' translation suited the Western taste for a philosophical and speculations as opposed to a ritualistic Hinduism."(Kothari 12) Taking back to mythopoeic landscape, the Oriental attitude predicted the India for the West community. Moreover, the Oriental translations transformed the notion of political India into cultural India. The new models are set accordingly. The Halhed rule book is for laws and codes; the Wilkins and Jones translations for religion and aesthetics.

The Oriental translations turn to texts that embody stratifications like caste and class. The texts generally chosen are the ancient *Smruthis* and Epics. The combination of Warren Hastings and William Jones has created the model for judiciary of the Company administration. The attitude is generated among the British. The Oriental translations have created an aura of brightness to the Indian culture. The hyped Indian culture then leads to imagine Indology. It has also encouraged to productions of ideologies pertaining to *Indianness.*

After the downfall of Orientalism in India, the English education entered as a new trend. This provided a colonial view of understanding India in another dimension. The Oriental concept of India is replaced by the westward India. The translation activities attracted the educated Indians largely during nineteenth century. Earlier it was limited to the British Indologists. In the words of Mukherjee; " With the advent of English the context and role of translation in India changed subhstantially.. ..it also opened up a new area of scholarly enquiry which came to be known as Indology."(Mukherjee 34-5)

The Indian Identity and Translation

Translations during colonialism envisaged the Indian identity in two perspectives; namely, the ruler's India and the native India. The British administrators imagined the Indian identity through Orientalism at the beginning. Later, they

imagined India more politically. They started constructing India with the help of the British legislative bills. The natives imagined India again in two ways; namely the new modern India which has to co-opt with the west in knowledge and the other is to restore culturally seasoned India of ancient times which fulfills the cultural form. Indeed the British envisioned Indian identity in their perspective.

On the side of the natives, identity formation against a strong colonial rule offered challenges. The question of identity is crucial in the colonized countries. The native identity has to counter the colonial identity and to redefine its identity. The colonial discourses revealed the conflicts of the counter of the colonizer and the colonized. The Indian context is no different from it. The phenomenon of assertion here against the British colonialism is a complex process. The dialectics of the two is mutual and flowing. As Resistance, Mimic, Synthesis are the results of the counter between the colonizer and the colonized, these features are expected to pass in translation texts. As Shanta Ramakrishna acknowledging the subjugation of the Indian psyche, points out three kinds of reactions that are seen in the Indian intelligentsia of the colonial period. They are as following:

- Complete Westernization, total rejection of all that was oriental
- Revival reaction, i.e, the stance that one ancient texts contained all modern knowledge
- A more balanced view that underscored the need to review whatever was useful in the light of progress in knowledge

(Ramakrishna 20)

The Indian translation reflects the above features observed. But Harish Trivedi is of the opinion that in case of translation it is not East-West encounter, implying clash or conquest the part of English. It is,

> transaction" as he puts it, "as on interactive, dialogic, two-way process rather than as a simple active-passive one; as a process involving complex, negotiation and exchange, including some 'give' or accommodative resistance on both sides to facilitate give and take; and as a prolonged and sustained process of translation through which one state of affairs as transformed into another.(Trivedi 1)

Even Trivedi rejects the dual stances of postcolonial theory for translation can never lie in dual stances. Harish rejects even Said and Gauri Vishwanathan as limited Orientalists.(Trivedi 2) It means translation during colonialism is on one part politically charged but when operated with dual stances it would be limited. Harish Trivedi tries to focus the multiple happenings of translations which may turn the context into productive, regenerative space.

Before the advent of English into native languages the Sanskrit translations appeared with creative constructions. As Sujit Mukherjee and others have pointed it out that in the pre modern period translations set an example of trans creation. Indeed, it is a kind of re writing. After the colonial introduction, translation attitudes modified and produced literal translations. But it does not mean rewriting or a trans- creation attitude disappeared. Along with literal translations, India seems to follow the dialogic, interpretative modes of translations such as aptations and transformations.

Indranatht Choudhuri enquires the Indian identity question in translations as, "The translators interested in 'nationalisng' literature in modern Indian languages were more concerned about the unity of the country.. ..in the same period(say Gandhian period), inter-lingual exchange within Indian languages multiplied"(Indranath)

The culture question in translation is crucial in the colonial context. Culture is hyped and politicized. By character, culture excludes and includes certain elements. In the context of colonialism, the range of reception and omission acquire political meanings. Culture when counters with the foreign culture, it would assimilate certain things by modifying them. Rather, it is a kind of makings things familiar. In terms of Venuti, domestication and foreignisation are strong enough to suggest the cultural negotiation in case of translation. While countering a foreign culture, the native culture allows features that are admissible in its existing culture. As nation forming is a cultural construction to an extent, domestication and foreignisation are in continuum. The Indian translations in their negotiation with the Source texts of alien culture face conflicts of inclusive and exclusive elements of that culture. They indeed deal with the question of morality keenly in their early translations. The queries about Hindu assertion and gender roles are also made in this regard. The anxiety of defining identity is very much seen in the early translation period.

When the translation happened among the Indian languages there appeared a clear vision of India as nation. Especially in the Gandhi era the oneness oozes with the great feeling of nationhood. This identity revealed the political as well as cultural package in bulk. The concept of nation is shared in the translations which are conducted among the Indian languages. The chief inspiring source is Gandhi; the nation responded to him from all nook and corners. The Indian translations illuminated a national spirit and shared among themselves. The participation of the Indian educated in the national movement promoted the translational activities in large number. People get inspirations from literatures of different regions of India. This is done through translations. Therefore, India being multilingual connected itself through translations.

The translations during national movement are endeavoring to discover the Indian identity. It is however political. The new genre of political writing is pushed to the front after the publication of Gandhi literature. The Gandhi literature is widely translated among the Indian languages. It is extended even to the literatures such as responses to Mahatma's writings. The fiction also promoted the national wave of this era. Translations accelerated the formation of Indian identity against colonialism in twentieth century.

The Third Space of Translations

Translations are perhaps the in-between spaces. Translated texts share both Source and Target languages. It means translated text is a shared space of cultures to. The third space concept is proposed by Bhabha which sounds the in-between experiences of the colonized subjects under the rule of colonialism. The colonized identities according to Bhabha do acquire a third space since they stood at the juncture of receiving from both sides. This, as Bhabha points out is a hybrid identity. This concept is very much plausible to translations. The Indian translations in their identity formation seem reached the third space. The third space can be achieved by producing hybrid texts so that they can achieve decolonization. Therefore, translation can be strategic and subversive in their third space.

The Indian attitude about colonialism can be defined a complex one. Being subjects of colonialism, the Indians developed a pro-British attitude. At the same time, the foreign rule is contested and fought. Translation strategies are thus appeared

in varied range. The first phase of translations pursued the strategic ways in their translations. As they are envisaging the cultural nationalism, they displayed the culture concern in their translations. They used re-writing strategy in their translations. Most of the times, the Indian translators adapt the foreign plots and cook the Indian dish in them. The synthetic texts formed an amalgamated identity of both cultures.

B.M.Srikantaiah, the forerunner of the Kannada translations, covers the matter of the third space in translations quoting the Kannada example. He in his historical speech *Maatu Taleyettuva Bage* which was delivered at Dharwad during the nation raising period, he referred the uses of translations to languages. Speaking in the context of Kannada poetry, he advised the synthesis of Sanskrit and English for the benefit of Kannada in order to achieve its status as modern language. Srikantaiah opines that English poetry, being strengthened by distilling the essence from Greek, Latin, French and other classical languages, is ultimate. He proposes Kannada to share the treasure of English and be rich in its essence. If we are able to translate from English and fill the treasury of Kannada language, it is the best combination of native and the foreign kinds. In translations he suggests weeds get separated the potential corns will remain. (Shrikantaiah 23) Perhaps the suggestion made by Shrikantaiah is the third space provided by translations. Every language receives sources from other languages and makes its own spirit by adapting, re writing them for their purposes. This act is, on the one side, a process of decolonizing oneself; another, it is a kind of construction, a space made.

The decolonizing strategies are incessantly associated with nationalist discourses. The Indian Translations are used to decolonize the minds. Harish Trivedi rightly observes, "If translation was used by the colonial powers as a strategy to contain colonized cultures and perpetuate colonial dominations, we often overlook the fact that translation also provided others with opportunities of using it as a strategy of resistance"(Trivedi 106). Trivedi discusses elaborately the strategies of adaptation and decolonizing modes hidden in the Shakespeare translations in India.

The Indian translations have been using the decolonizing strategy. The decolonisng phenomenon is always political and it is a complex act. Since language arena is suggestively open for cultural interventions. The double sway of the

decolonizing strategy is always problematic in this sense. The Indian translations counter colonialism in many ways. They are more or less subversive. To achieve decolonization the native translations use adaptations and transformations. Changing the plots for self interest, changing the names are common strategies in this regard. Translators intervene in the Source texts and manipulate them. Translations in this regard, are almost alternative texts. Harish Trivedi mentions Munshee Rathnachand's subversive strategy in his translation of The Comedy of Errors. The original carries the instance of Syracuse who enthusiastically describes Antipholus' beautiful body to various countries of Europe. Each part is described according to the nature of the country. Finally, her chin is compared with the motherland England and her buttocks to Ireland. The humour and discontent are sarcastically carried in these comparisons of Syracuse. When it appears in Munshee Rathnachand's play, the entire scene is given the touch of the native patriotism. If the original places the lady's beauty to the reverend motherland, the translation did the same. It compares her face to *Hindustana* (India). It suggests that the ruling England is somewhere in her body parts that cannot be seen. This is perhaps the best example of decolonization.(Tarakeswara 41-2)

The Kannada examples of decolonization are also evident. Being followed the Indian subversion strategy; the Kannada translations manipulated the source texts and extract the ideology of their interest. Kuvempu's transformation of Hamlet as Rakthakshi is one such example. D.R.Nagaraj rightly points out the strategy of Kuvempu's translation. The Source play Hamlet is basically man centered. But in the Kannada translation it is female centered. D.R.Nagaraj discusses the shifts in the plot and structures of the play resulted in rise of new ideologies in Kannada. (Nagaraj 13)

After the Oriental phase, the excitement of cultural exchange ended. The nineteenth century phase, generally known as reform phase, looked more accommodative for translations. The tendency of re writing extended to adaptations and transformations of the texts. The translators are keen to sort out cultural questions in their translations. Translations during the period of National movement are nurtured by the anti colonial attitudes. The third phase of translations registered the political writings since the influential personalities like Gandhi enlarged the spaces. The *Swadeshi* movement is also launched in translations by proposing the native texts to translations. The tendency of translating the rulers' language texts is turned to

native Indian language texts. More minute addition to this point is the tendency of creating space to European texts (other than English). The taste for genres and knowledge among the natives get into changes. The Kannada example can be mentioned here. The Kannada poet Kuvempu in his early career used to write his creative writings in English. He was much influenced by the English language and literature when he was young. When he met the Irish poet Cousins, the latter advised Kuvempu to write in Kannada. This incident gains impetus that it happened in the decolonizing age of Gandhi. When Cousins advised Kuvempu, he had the national background of his motherland. Ireland was struggling against England's hold. The Irish people were gathering up their language and culture. The poet who advised belongs to decolonizing nation; the poet received the advise is also belonged to decolonizing nation. This example tends to show the shifts in attitudes about translations.

The Kannada Nationalism and Translation

The Kannada nationalism is a sub nationalism identified with language. As Venuti observes, "The central contradiction of vernacular nationalist movements is that they are at once made possible by language."(Venuti 100) Venuti continues to say,

> Language forms the particular solidarity that is the basis of the nation, but the openness of any language to new uses allows, nationalist narratives to be re written-especially when this language is the target of translation that are foreinizing, most interested in the cultural difference of the foreign text. (Venuti 100)

The Kannada nationality is linguistically imagined. In the multilingual country like India each language in it has a linguistic nationality of its own. The Kannada nationalism, like all other linguistic communities, does possess a self sufficient history of its own. The Indian nationalism is made up of these independent units. So the Kannada has linguistic nationalism of its own and tags itself to Indian nationalism for mainstream nationalism. These double assertions are parallel to one another.

The Kannada nationalism is an identity that shared largely with the Indian identity. The issue of nationalism does not raise to oppose the mainstream

nationalism. Alur Venkatarao, a Kannada nationalist activist, claims that in Kannada culture the Indian culture is inbuilt. *Karnatakatva* in no way stand opposite to Indian nationalism. But Karnatakatva is that feeling proud about its region and speech. (Venkatarao 5).

While India was imagining a nation against colonialism, the Kannada language was also searching for its national identity. The Kannada nationalism is a matter ignited by the colonialism. The national identity search is basically discovering the self against the colonialism. The British policies about linguistic divisions gear up the nationalisms of the regional language issues in India. The political divisions utterly scattered the linguistic communities. The first voices raised about linguistic nationality are from the Bengal and Orissa regions. They fought for their *Vanga* and *Utkala* identities.

Each language community is anxious when they are countering the foreign onslaught. The inferior position before the ruler's language makes them to go searching their one time glory. The communities feel cultural amnesia where they used to forget their unique identities. They forget their language skills and thereby their cultural heritage. Discovery motive comes to these language communities in their crucial state. The Kannada nationalism during colonialism is also a discovery endeavor of asserting speech as well as regional identities. To second with Govindraj, "nationalism is a search for 'self consciousness' by specific ethnic groups and linguistic communities."(Govindraj 41) The Kannada nationalism indeed is one such movement that aspired to discover its speech and thereby a geographical space of its own. In the Kannada context, this tendency is identified as a movement (Unification Movement of Karnataka).

The present thesis is aiming to explore the Kannada national identity in the translated texts. It is to know the cultural politics behind these translations. The Kannada translations during colonial period handle both Indian nationalism and Kannada nationalism at a stretch. In fact, translation activity is used as a tool to assert the Kannada nationalism. It is also interesting to know the cultural conflicts hidden in the Kannada translations.

The Kannada writers see the crisis of Kannada speech during colonial period. At first, the Kannada speech finds conflict with the colonial language. On the other side, it has to redefine its relation with other Indian languages in the backdrop of nationalism. The historical urge of resurrecting one's own language reflects in translations. The Kannada activist B.M.Srikantaiah urged his people to translate from Sanskrit and English to fill the granary of the Kannada language. So that it can be nourished.

The Kannada translations identified the Kannada nationality by using the prefixes like '*Karnata', 'Kannada','Kannada Deshiya','Karnataka'* and so on. The early Kannada translations can be mentioned here as examples to this tendency. They are, *Karnata Mrichakatika Prakatanam, Karnata Abhijnana Sakuntalam, Kannada Jnaneswari, Kannada Birthruhari Subhashitavu, Karnataka Raghuvamsha, Kannada Naladi* and so on. Even the printing and publication houses are also named after words signifying the region, as *Karnataka Granthamale, Karnataka Chandrike, Karnataka Deshastharu* are the few terms that identify the region as well as the natives of the regions simultaneously.

Many factors contributed to the enhancement of the Kannada nationalism. The Kannada translations become mediatory texts that encouraged the Kannada nationalism. It was accelerated by the Press helped the publication of papers and magazines. Translations are made especially for these magazines and papers (It is to be noted here that translations came to forefront through Papers and School text books). Printing Press encouraged the national movement in Kannada through circulation of news papers. The Press modulated the written language. The print language became homogeneous. The regional dialects are retained in the speech forms. The homogeneity of language brings the feeling of oneness among the Kannada speaking people who, at that troubled times, fell scattered in the different administrative regions. The modern Kannada in the literary history appears only after the practice works of translations. Translations brought new trends and new sensibilities from various languages. The exposure to different languages made Kannada a competent language in modern literary history.

The Kannada translators looked into the kind of Kannada that should have been used in the translations. The problem becomes grave when the foreign texts are

taken for translations. The problem of finding new idioms for another culture becomes crucial to the early translators. It is search, it is an invention. English is not discarded by the native translators; instead, the problem of bringing English into Kannada by finding proper cultural terms bothered them. Since English is felt as foreign language, the translators become conscious in English translations. They find enormous liberty in such translations and made good for the native sensibility. The authorial intervention is therefore a feature of early English translations. The early translators were acted as cultural lawyers; they justified the translations and adaptations. They are deliberately bringing changes in translations. The notes, the prefaces and introductions that are found in the translations are quite interesting because of their cultural attitudes.

B.Venkatacharya in his preface to Bengali translation, *Durgesha Nandini*(1885), wrote about the dull response to reading among Kannada readers. He alleges that the lack of reading causes the regress of the language and culture. He claims that Bankimchandra in Bengali language raised to great heights because of his negotiation with English language to great extent. To quote him,

For the great achievement definitely English literature is the main reason. Though English is well circulated among the Kannada speaking regions our Kannada language, like other languages of Hindustan, is not progressing in expected targets. It is a cause of regret. We do not have sufficient number of circulating newspapers here; even if have one or two, they are in coma state. There are no theory books. The Book writers are very rare now. The main reason for this may be the English educated Kannada people are only interested in solving the hurdles of their Educational institutions. They are indifferent towards the development of regional language. That might be the reason for Kannada's pathetic condition today.. .. if they can break their indifference attitude and take up measures to develop the regional language to equal the status of other regional languages, it would be grateful. Even the government would be proud enough for its encouragement to these educated classes if they help establishing the native language.(Venkatacharya x).

The responsibility that Venkatacharya is laying on the English educated class, is clear. He is urging the class to translate and raise a new region of Kannada.

In the other instance, B.Venkatacharya in his introduction to *Bhranti Vilasa*(1876), mentions about translation activities in India. According to him Shakespeare plays have been 'consturucted' (Venkatacharya's term for translation) in languages like *Telugu* and *Arava*. He, therefore, regrets that his language Kannada does not have such plays. In his words, "Considering the lack of such significant books in Kannada, I took initiative in this regard to fulfill the target."(*Bhranti Vilasa* 6) The regional pride of Venkatacharya is orienting translation as the solutions to improvising the regional languages.

B.Krishnappa, who translated Trojan's Expedition into Kannada, has expressed the similar opinion matching Venkatacharya. He says, "This book helps probably to Kannadigas who are interested in the literature of other languages. This effort gets fulfilled when the books from other languages get translated to Kannada. We would be proud if this endeavor gets success." (Krishnappa iv)

Pa. Seethadevi, who translated Vinayaka Sadashiva Sukatanakar's Marathi novel-*Jayi Juyi*, says, "This book is translated according to concept of the Kannada region with certain modifications."(Seethadevi i) Here the translator is mentioning the Kannada region as nation. It can be understood that the Kannada identity is well recognized in translations.

Gundo Krishna Churamari in his Othello translation (*Raghavendrarao*) reveals that he has done that translation due to respect about the Kannada language. According to him, for the development of Kannada language one has to take up writing such as fiction and entertaining genres. So that people can read. He revealed that with the same perception he has conducted translation. (Havanooru 324)

To assert Kannada is another way of asserting Kannada nationalism culturally. Therefore Kannada speech and Kannada culture are one and the same. The early Kannada translators think of the wellness of the language for which they assumed translations are essential. The readiness of the Kannada mind to allow the resource flow from the other languages can be seen in the expressions of the translators.

The colonial urge of English education altered the native sensibility to great extent. The pro English attitude is common among the first generation translators.

There is a replacement crisis in certain translators such as whether to translate from Sanskrit or English. The clash is taken to tradition and modern attitudes. But harmonizers like B.M.Srikantaiah normalize the translation activities calling to substitute from both the Source languages.

While negotiating with the resource languages like English and Sanskrit, the Kannada has been establishing relation with the other Indian languages like Marathi, Bengali and Telugu. The Kannada national identity is much lit with the cultural exchange happened among the Indian languages. The Bengali and the Marathi languages with the acquaintance with the colonial modernity opened to Printing and Publishing. They are therefore able to produce sufficient episteme. The forwardness of these languages awards them the leadership status. So they became the Source languages to many other Indian languages. The Kannada translator Venaktacharya for instance, takes Bengali as his model. He, with great enthusiasm, brought new genres from Bengali to Kannada. Venkatacharya openly calls for Kannada updates by looking at Bengali language. Galaganath, the Kannada translator, has expressed the intention of translating books from Marathi for Kannadigas. He clearly states that through translations he is inculcating national feelings of both India and Kannada language. He never calls his translations as translations; instead he names them as transformations and adaptations. Sometimes he goes to the extent of claiming his translations as his own creations provided they have used plots or characters from the Source texts. He describes,

> In my career of writing I translated only Kai.Va.Apate's novel-*Kamala Kumari* . I did not do any literal translations in my life. However great the writers may be, I choose their works considering the feeling of myself and my *Kannadigas*. Therefore whenever I need elaboration I did it, wherever needs control, I sustained.(Galaganath 14)

Galaganath is clear in his views that he does not move without his Kannadiga identity in translations. But he never forgets the Indian national identity. In order to create patriotic fervor, he used to translate historical novels of Marathi which look for inspiration from icons like Shivaji.

After the first harvest of translations there are clear options of English translations as well as Indian translations. The English translations seem to limit to educational and theatrical purposes. The Indian translations gain impetus in the twentieth century. The nationalist movement inspired the translators to translate the nationalist literatures among the Indian languages. The novels with reform motives and non-fiction writings possessed political visions. The Kannada translations operate the Kannada nationalism and Indian nationalism in placing them parallel stream lines. Translations of this period have a common cause of colonialism and its effects. Also, they are building up a sub national spaces like linguistic domains. There is also a trend of magnifying the native characteristic features. Rajendra Chenni rightly points out that the national concept that arose against the foreign rule hyped the native cultures. (Chenni 390)

Politically speaking the Kannada region was yet to arise at the rise of nationalism. The old Mysore region was under the control of the Wodeyars of Mysore. The Diwans and the Kings improved the status of their subjects. But their rule is limited to Mysore region. The Kannada nationalism as a holistic approach does not occur in the region. The Kannada nationalism is a big problem for the scattered Kannada regions of colonial rule. The north Karnataka, Canara and Bellary regions were already came across the colonial rule directly. The nationalist movement had its influence on these regions to great extent. In the old Mysore region the Princely influence occupied the maximum space of people's attention. The nationalism has almost little influence in this region. The Kannada nationalism is perceived culturally. The old Mysore region was self sufficient and politically well managed by the rulers. Therefore colonialism bothered little for them. Thus B.M.Srikantaiah, the translator from the old Mysore region, thus can able to translate 'Rule Britania Rule' in Kannada as *Alau Beerathane* without prejudice. He can see the Kannada speech in crisis. He suggested various improving measures to resurrect Kannada in the modern context. But he expected a cultural revolution of Kannada speech. The North Karnataka regions during this time faced hindrance of both the regional subjugation and speech inferiority. D.R.Nagaraj rightly observes that the Kannada nationalist discourses so far are made in the terms of cultural nationalism. They are, rather, efforts of understanding the basic culture. As the cultural nationalism discourses are re arrangement of memoirs, they finally achieve the abstract qualities. (Nagaraj 34)

By and large, Kannada nationalism is thought and felt by the translators. The Kannada translations faced the conflict of identity.

3.2 Politics of Morality

Every nation has enfolded the moral scores in its transitional period; during the changing times, the values are changing. Keerthinath Kurthakoti observes that colonial period as 'transition period' where values do change fast. He identifies that during this stirred time, translations occur with great emphasis. (Kurthakoti 33)

Morality in a newly arising nation is to explore the secular values and re designing the man woman relationship against to it. In the Indian scenario the socio religious movements were creatively constructing a nation on moral values. The material orientation derived from the English education is checked in the abstract sphere of values. Combating colonialism in this context is to tackle the modernity holding tradition as morale. The caste and gender questions are pushed to the forefront.

The western attitudes are checked in translations. The moral attitude of the naïve translator is again a cultural question. Choice of the texts and modifications of the texts are made according to the cultural specificities of the translator.

In exploring new morality, translations play important role. As the natives are imagining nation culturally, their attitudes are well expressed in translations. The reception of texts from alien culture instigated to assertion of self sufficient nation of oneself. When the nation is axed with factions like caste and gender, the cultural attitudes are deliberately operated in translations. As Sisirkumar Das observes, "To translate or not to translate such 'foreign'texts, therefore, was not an innocent literary question; it was a political act in a deeper sense, a choice between defending the social codes and challenging them." (Das 51)

The moral question becomes crucial in the domain of education. In order to deal with the culture question, texts are produced deliberately. The natives felt the urgency of repair that the western texts made. Generally translations are made to compensate the universal human values. Translations for text books evade carefully the culture specific questions in translations. When they are made for the text book

purpose the common factors are highlighted. The trend of universalizing the human values is also a political act pushing the cultural complications to the back. Yet the embarrassment remained in countering the culture within the space of translations. The first phase translations carry the bizarre feeling of culture when they counter with alien culture. The urge of re defining is therefore crucial.

When in the case of Shakespeare and other western writers' translations, the Indian translators feel the pressure of localizing the texts. The residues remained after matching universal values are proved risky for the native translators. They started sorting out the elements which might look strange to the native culture. The translators pursued the adaptation method to re write the cultural parts of the texts. But this cultural appropriation and re writing are once again to be sorted out since they are based on the native dominant cultures. The existing feudal order of the native societies is the model to the translators. In order to face the domination outside, the natives indeed, favored the native domination kind.

The moral question is integral part of the nationalist debates of nineteenth century. The question of morality heightened when the Source texts raise the question of sexualities. The western decode of sexual behavior is embarrassing to the native translators. To avoid this the native translations opt for re writing the cultural spots wherever necessary. It happened more in case of performance arts like dramas. The moral inculcation attitudes of translators are well expressed in the translations of Shakespeare. The kissing scene in much translated text like Romeo and Juliet, is deliberately removed or else avoided somehow in the translations. The Kannada translator M.L.Srikanteshagowda debates the subtle culture question in his Macbeth translation. The hostess Lady Macbeth welcomes King Duncan by giving her hand. The King kisses her hand and accepts the invitation. It is an English formality to welcome the guest. There is no question of allowing sexual attitude here in this scene. But the translator worries about his native audience. He says, "If it is there in the original play it would hold good to the English manners. In our country women do not come from their private space to public appearance."(Srikanteshagowda 18)

The nineteenth century tendency of looking at women as nucleus of traditional society, urge to visualize the same model in translations also. Partha Chatterjee describes in his discourse of nationalism that the Indian nationalism perceived the

personality of woman as protector of Indian tradition against colonialism. She stands for Indian values. The stereotypical model of woman is circulated among the translations. They carried out a picture of woman that holds good for patriarchy. In fact, the translators seasoned the role of woman in their translations. It is therefore, plays like 'Taming of the Shrew' is much opted in India. The play has been translated to various Indian languages with all its modulations. The Kannada response to the patriarchy is expressed in the translations of Taming of the Shrew. The translations, *Gayyaliyannu Sadhu Maduvike, Tratika Nataka, Chandi Mada Mardana* literally suggest the taming act in Kannda. There are various examples of this kind that are found in Kannada. Indeed it is a pan Indian in its scope.

The moral question becomes crucial because the nationalists envisioned nation as cultural community. Rajendra Chenni observes the Kannada trend of cultural nationalism saying that for the early Kannada writers, the socio religious reforms are more important than the political changes. They imagined nation as an ideal system of human values. The political dimension left secondary to them. (Chenni 383)

The trend continues in Kannada translation throughout nineteenth century. The Kannada translator Galaganath treats translation as moral activity. He feels that a translator/writer like himself is responsible to correct the flaws of his readers by offering moral structure in his writings. He thinks that the fall of morality causes collapse of nation. Galaganath's novels are pre determined in this sense. They conceive the moral plots. To support this statement with an example here, Galaganath's translation of Harinarayan Apte's novel, *Kannadigara Karmakathe*, demonstrates the moral fall of Ramaraya of Vijayanagara as fall of the empire and society. The hidden morale in the novel is designed to build a moral stature of nation. The fall of morality before a foreign rule is felt as shame. Galaganath's series of novels (some are re- written novels and some are transformed novels) try to convey the moral consciousness of the natives. His Maratha and Rajaput novels have been extensively re written, transformed to propaganda the morality. He punches the foreign rule of Muslims rather than Christians. His historical novels are devices to demonstrate the fall of morality began with the rule of Muslims in the medieval period itself.

Translations of religious texts from other Indian languages are tended to pick the Bhakti and philosophical texts. The religious texts are much loaded with the moral inculcations. Translating texts of religious rituals are also popular in Kannada. The early Tamil translations are taken up by Aiyangar community. It is in fact, a bilingual exercise of providing texts in both Kannada and Tamil. R. Narasimhacharya's *Neethi Manjari, Kannada Nalad* are the good examples of this kind. The Aiyangar methods of *pooja* are also translated into Kannda. Kannada *Thiruppavaye* is also a popular translation in Mysore region. The religious/ritual texts from Marathi are also seen in large numbers in Kannada translations. Texts from *Avaduta* tradition are also seen. K.Lakshminaryana Bhat in his translation (Karnataka *Guru Katha Kalpatharu* (Part 1&2) reveal that he is translating the moral texts to Kannada.

The translators are extremely conscious in transforming the culture of Source texts to match it to the native culture. The attitudes of translators can be seen in their translations. The morality is arbitrarily analyzed and proposed in the translations. For instance, in his preface to s *Guru Katha Kalpatharu* translation, the translator Thrithahalli Lakshminarayana Bhat defends his translation as, "This book consists of the utters of Sri Guru about Dharmas of Varnashrama, moral and good behavior."(Lakshminaryana Bhat I) This book has the separate chapter for women gospel. Women's duties to their husbands are well dictated in that chapter. In another part, the book explained the rituals for widows in society. Translations of this kind carry the attitudes and prejudice of the translators to maximum extent.

During the Gandhian era, the moral interpretation has turned to socio political spheres. After the second decade of twentieth century, the Gandhi literature rushes into native languages through translations. The Kannada example is not different from other languages. Gandhi's autobiography which is having great moral material for itself is translated into regional languages. Kannada translations of Gandhi's autobiographies are well circulated among the people. Ganhdi's Mangala Prabhata is translated to Kannada by Ramachandra Odavi in 1934. This book consists of Gandhi's lectures to people of *Ashram*. In his lecture series Gandhi emphasized *Satya, Ahimsa, Astheya*, work, obedience and rules for good life. These translations came when Gandhi was connecting himself with the people of nation. These translations in the regional languages like Kannada get ready for moral stature in politics.

Translations like *Bhramacharyeyo Kamasadhaneyo*(1930, translated by Da.Kru.Bharadwaja) state the moral struggle that Gandhi underwent. Gandhi discusses his faith in metaphysical morality that should have incessant in the relation of man woman.

By and large, the moral design that the nation was acquiring during national movement is an attempt of asserting itself against colonialism. This tendency is reflected in various concerns and translations capture these moods. Sometimes translations take privilege of defining morality and dictating it. Translations in Kannada theorizes morality in translations. Defining the patriarchal society in the context of gender, caste and other factional identities is a challenge for the natives. So the translators are assuming the voice of moral preachers in their translations. The morality they offer in translations is once again a matter open to discussion.

3.3 Modernity and Translation

Modernity implies contemporaneousness. Foucault opines that modernity is an attitude. Modernity is an attitude as well as materialistic incarnation. Modernity brings materialistic changes to India. On the one side, modernity brings the ideas of liberty, autonomy and rationality in abundance; on the other view, it slams the value system by emphasizing materialistic progress. The contradiction that modernity carried on it is well reflected in translations. David Smith comments, "According to their interests writers speak of modernity as social structure or psychological experience, or philosophical project, and tend to assume that all aspects share a common time frame.. ..the enlightenment wanted to utilize this accumulation of specialized culture for the enrichment of everyday life-that is to say, for the rational organization of everyday social life."(Smith 8)

Indian nationalism is strongly related to the process of modernity. Modernity in Indian context extends practices of education, rationality and culture. These aspects are controlled by colonial hand. Indian National movement is characterized by rationality and enlightenment. Rationality is arguably one of the essential features of modern society. Kant's perception of reason underscores the project of enlightenment that is expected to occur both at individual and collective levels. Modernity generated

'high culture' which is characterized by an 'educated', sophisticated, technically fit mass.

The Macaulay mission of English education in India introduced the idea of rationality into Indian society. Rational temperament was hailed by the English education. The project of modernity in Indian society was generated by the rationally tempered community.

Though India opened to modernity the complete transformation of its structures was not able to happen. The western discourses of modernity are thus lie insufficient to explain the amalgamated form of Indian modernity. As K.N.Panikkar observes, "Modernity in India had as different trajectory. Its origin was not in indigenous intellectual and cultural churning but in the influence disseminated by the colonial state and its agencies. The consumers and propagators of this modernity were the newly emerging middle class linked with the colonial administration and thus exposed to Western culture."(Panikkar 2) Shivaram Padikkal also contributes in this regards as,

> Colonialism in India did not bring social revolution in India. Instead it brought few transformations and refracted changes. It is not the modernity that destroyed the old feudal orders, but that which continued the hierarchies. The Indian educated psyche is shaped in these evolutions. (Padikkal 35)

Under the project of nationalism the Indian translations started re-structuring culture. Sisrkumar Das in his observations on Shakespeare play translations in India points out that most of the Indians search modernity through their translations. He quotes Tamil translator Venugopalacharya's justification to his translation of 'The Merchant of Venice'. The translator says he is bridging the gulf between diversified English plays and unreal Hindu plays. By doing this, he says, his main intention is to help his fellow Hindu scholars. Sisirkumar also mentions the Marathi translator Ganesh Agarkar, who translated Hamlet to Marathi. Gopal agreed that reading translations means to understand our own society's limitations. (Das 50) The Kannada translator M.L.Srikanteshagowda felt that the English plays are important because they brought modernity along with them. He explains in his preface to Macbeth translation in Kannada as,

> In the modern sinful age of explosive shells, rail, electricity, the *Bhramstra*(the ultimate arrows), planes, *Tapashakti* (meditative force of the sages) of Sanskrit books become illusory today. Therefore instead of coping up with such old things, one should go with the contemporary books. The Kannada language would develop only when English educated people of Karnataka include these books in Kannada.(Srikanteshagowda 14).

The modernity as a sensibility entered into Indian psyche during nineteenth century. The first appearance can be traced in Bengal region. The modernity sensibility of Bengal is very much mean to the Kannada literature since the later looked forward for inspiration from the former. The Kannada translations carry the flow of Bengal nationalistic ideas, high rationality and modernity. The Kannada community has been introduced not only to the materialistic modernity but the modernity as attitudes. Modernity is embodied in class attitudes. B.Venkatacharya's translation of *Unmadini* (Source-Bengali-Yogendranatha Babu) we find a small instance of conflict of Bengal rationality. The novel punches the extreme behavior of Brhamo Samaj for its favor of western imitation also showed how the traditional Bengal people have disgust with it. The face kissing, the use of Tea, Coffee and hugs are shown as western modern behavior. For the Hindu girl Durgavati, her Brhamo father's behavior looks awkward so she left home. The marriage after courtship is also discussed in the novel. In the Kannada context, the discussions of Hindu and the Brahmo Samaj people are not at all necessary. But the questions of modernity and tradition rose in the translation gain importance. The Kannada readers feel proud to read such rational novels since they are given by the country's most rationally seasoned people.

The Kannada modernity sharing the Indian modernity in general, continued in dual stances of modernity as materialistic as well as attitudinal. M.S.Sunkapura observes the Kannada modernity in literature as twin faced; one, strategy and change in forms, another, the change in understanding the perceptions psychologically. (Sunkapura 435)

The Kannada translations reveal the Kannada modernity through materialistic as well as psychological attitudes. The early translations are more opt to show the material changes as modernity. But they are critical enough to analyze the concept of

modernity in the native societies. They tend to show the attitudes in dual status of acceptance and rejection.

The dual stances of modernity are the features of Kannada translations. The translations are sometimes vulnerable to imitations; they appropriate the translations literally. But most of the times they tend to redefine modernity through re-writing or transforming the texts. While facing the modernity in the source texts the translators put limitations to themselves. They intervene in the texts when they deal with the matters of Indian culture. They take the privilege of explaining what Indian culture is and what the alien culture is. The objections, corrections or modifications are suggested by the translators in their prefaces, notes or footnotes. The attitudes of the translators can be traced in these spaces. Besides, the translators' intermediacy in the texts is another kind of manipulating the texts.

The tendency of looking at modernity in dual perspectives is very much the characteristic features of the nineteenth century translators. But it is more or less a synthesis. The native translators see the translations as source opened to change. So they created the third space of creating the texts. For instance, when Shakespeare is translated into Kannada he is taken not as the Renaissance period playwright of England, but as Classical source generating human values. Shakespearean plays come to Kannada branding native Classical notions of literature. The Classical tradition concept to Kannada is mainly comes through Sanskrit tradition. So the Kannada translations are able to produce their texts mixing both the traditions. M.L.Srikanteshagowda's early translations carry the criticism of traditional/classical models but follow the same. Srikanteshagowda is able to catch the debate of modernity while he was translating Shakespeare.

Another instance of attitude of modernity is seen in the translation of Othello (as Raghavendrerao) in Kannada by Gundo Krishna Churamari. Shivaram Padikkal in his study of early novels, show how early translations created the trend of modernity in Kannada sensibility. According to him, "The purpose of refracting the modernity is the adaptive motive of these translations. The translations come through the ideological sieve of the educated translators of Kannada and thus they are constructing modernity in their own way." (Padikkal 170) He mentions *Saranagta*(Tom Jones of Henry Fielding), *Chikka Banajigaru*(Little Merchants of

Mary Edgeworth), *Kanya Vithanthu* (A Silican Summer of Henry Fielding) to demonstrate the idea of modernity.

Politics of Hindutva

Nationalism in Europe is a homogeneous concept of race, language and regions. It is also ethnocentric in nature. The Indian nationalism partially resembled the ethnic features of European nationalism when it gets exposed to colonialism. The development of a feeling called Hindu is more or less ethnic in feature. Hindutva is a puritan attitude that is developed during nationalism. The notion of ethnic purity and the religious self consciousness are the two main characteristic features of sectarian nationalism in India.

The nationalist inclinations towards ethnic society models are ignited by the Orientalists of eighteenth century. The British perception of Indian society is provided by the Vedic traditions. The translations from Sanskrit to English pursued the Hinduism of Vedic tradition. The *Bhagavadgeeta* and *Manu Smrithi* translations are kinds of exploration of Indian tradition in general. The translations of *Geeta* and *Manu Smrithi* legitimized the Hindu identity of the Indians.

During national movement there was an outburst of intolerance towards the 'Other'. This feeling is followed by the upright self conscious. As Ashis Nandy describes, "Nationalist project relies on its pre modern history as its legitimate cultural past and anticipates state as homogenized kind of that cultural legacy."(Nandy 19) Filtering process (in the form of reform) and using the glory of the past (renaissance activities) are part of Indian nationalism. Fighting against the colonial government triggered two tendencies simultaneously.

Hindutva in India appeared in two faces; one in militant form and the other in reform oriented, flexible Hindutva. However, both the attitudes are triggered by colonialism itself. Both the attitudes have the ethnic interest of uplifting one's own community called Hindu. The anti colonial attitude accelerates the identity formation process further. The Hindutva turns the natives to their past roots.

The Hindu orientation is mainly the attitude of the nineteenth century. The Oriental perceptions of Vedic traditions inspired the nineteenth century nationalists.

Going back to Vedas and mythologies of the ancient Aryan period is the alternative for the nationalists. The development of Hindutva is argued as primordial. Chetan Bhatt puts the concept of 'Primordialism' that refers to the cultivation of primordialist thinking that gave shape and coherence to ideas of 'national unity' framed through discourse of archaic Hindu civilization, and which was instrumental in the concomitant development of the power of the regional, vernacular and caste elites. Hence the term 'primordial' refers to an ideologically derived grid of intelligibility within which nationalism was understood, rather than to the linear development of an essentialist and extant ethnic unity among pre-given populations of India."(Bhat 10).

The usable Indian past is selected from Hindu tradition. The mythology, the rituals, and the idiom entirely belong to Hindu tradition. The idea of Hindutva which took shape during national movement was Vedic in content. The classical Vedic texts and Sanskrit language were pushed to the forefront. 'Go back to Vedas' (a statement made by Dayananda Saraswathi) is the motto of Hindu nationalists. Therefore their appropriation of the Vedas and high culture is evident in nationalism. The virtues of Vedas and Sanskrit led to homogenization of culture. Acquiring Hindutva means to homogenize the diversified versions of Indian culture and to nourish the imagination of an alien enemy.

The concept of the Hindutva is further nourished by the modern education system and social reforms. The people who are exposed to the English education imagined India in a hybrid form of modernity and traditional Hindutva. This is rather a complex attitude but true.

The Hindutva has a communal impasse. The Hindu is triggered by the 'imagined enemy'. The Hindu psyche after sorting out its enemy finally came with Muslim enmity. The reasons might be the series of invasions that the Muslim invaders conducted against India. Though the British did the same with colonial apparatus, the Hindu mind considered Muslims as its first enemy. The British stood in the second place. The exclusive attitude is extended to both these communities. The Bengal Hindutva supporter Bankimchandra claims that the Hindutva is undaunted; it is invincible and invulnerable religion. He says neither Christianity nor Islam had been successful in destroying Hinduism, though they had been trying to do so for a long time. The Bengal Hindutva came to existence by countering the colonialism. In fact,

Hindutva is used as strategy. The English education and other such influences, urged the Bengalis to modify the Hindu religion according to the demands of new society then. The Hindutva philosophy developed beyond the threat of colonialism. The Hindu state is imagined by the Bengal during nineteenth century). The Bengal-originated Hinduism conceived Hindu as a State and *praja* simultaneously. They imagined against to colonial state.

The Hindutva is having two groups in Bengal. One appeared fanatic and frantic in their attitudes; the other being self critical, sorted out the community demerits. This group can see the false side of their religion when it involves in the practices of Sati, child marriage and female infanticide. The intellectuals of this group have the attitudes of reforming their religion. They demand the laws against social evils of the native society. The fanatic group, on the other hand, is interested to erect the Hindu state. Being privileged by the British materialism, the group turned towards Muslim and began to feel them as the arch enemies. As the historians guessed that the civil wars, invasions and onslaught on the common people in the eighteenth and nineteenth century Bengal by the Muslim rulers are the reasons for this Hindu diversion. The Bengal Hindutva has been growing up with both fanatic as well as reformative faces. Moreover, the Bengal philosophical group has condescended to the militant Hindutva.

The pretext of the above said discussion is due to the Kannada attachment to the Bengal sensibility. The Kannada sensibility is altered by the Bengali translations. The Kannada translations pursued the Bengal model of Hindu nationalism. The first and foremost literary model is Bankim's. Bankimchandra Chatterjee(1838-1893) wrote his novels during nineteenth century. His novels have been widely translated to Indian languages. He wrote both historical and social novels. He targets Islamic rule in his historical novels. His novel *Durgesh Nandini* is said to have his hidden agenda of new nationalism. *Anandmut*(1882) and *Devi Choudhurani*(1884) are his much discussed historical novels. *Devi Choudhurani* deals with the last epoch of Muslim rule in Bengal where the age witnessed the civil disturbances and onslaught of Muslim rulers. Devi Choudhurani with the help of a sage protected her character and became the model of the Hindu character. Nanilal, who is the successor of Bankimchandra, in his novel, *Amruta Pulina*(1907), states the conflict between Rajput

and Moghuls. The novel backs the Rajputs since they are the Hindus. The capital of the Rajputs is called as Hindu country. In another instance, Rameshchandra Datta's novel, *Vangavijeta*(1913) describes the onslaught of the Moghuls on *Vanga* (Bengal region) in detail. The Bengal perception of its enemy is transmitted to Kannada through translations. Venkatacharya brought novels of Bankim, Nanilal, Rameshchandra Datta and other writers of nineteenth century. The significant parts of the novels are the Hindu orientations. The attitudes are well supported in the translations. The Rajput and Maratha sectarian kingdoms are the source of attractions for the fiction writers of nineteenth century. The same are picked by the Kannada translators. The glory of the Hindu empires and the onslaught of the Muslim rulers become the favorite subjects to the Kannada people too.

The Bengal metaphysical extension takes the due advantage of extending Hinduism. It may be noted that role of *Samajs* and *Sanyasis* is very concretely present in Indian nationalism. The congregation of *sanyasis* in the novel *Anandmut* work for national movement. The influence of Ramakrishna Paramahamsa and his student Vivekananda on Kannada literature is deep. Translations provided space for the metaphysical literature with the tinge of nationalism shaped the sensibility of the Kannada psyche.

The Maharashtra Hindu group is militant in its attitudes. It is aggravate by Tilak and Savarkar. The radical group of Maharashtra proposed the purity of Hindu community. So it developed disgust about dominant non Hindu religions like Islam and Christianity. The obsession of national pride made the group aggressive. But the Hindu groups are aware of factions in the Indian society. They had the attitudes of continuing the factional identities like caste. Along with the regular outcast in the caste system, they added the Islam and Christianity.

The Bengali and Marathi novelists in the backdrop on nationalism have decided to work on the invasions and onslaughts of the foreign rulers like Muslims to enlighten the natives on ruptures of foreign rule. The Kannada translator Galaganath is interested to explore both the Indian nationalism and the Kannada nationalism in his translations and other works. Galaganath in both instances used to Hindu perceptions of nation. The Vijayanagara Empire is imagined as the Hindu country and its chief enemy is the Bijapur Adilshahi Muslims. He writes, "The Krishnadevaraya

period is pride to the natives of Karnataka since the former's rule was glorious, all round and strong."(Galaganath 3)

Gandhi's perception of Hindutva is different from the nineteenth century models. Gandhi defines himself as Hindu. Though he too believed in the Varnashrama Dharma of Hinduism, he is not favoring the dark sides of the religion. When Gandhi was being available to Kannada people through translations the way of understanding Hinduism widened. The Hindu liberalism has been introduced to the native Kannada people. The Gandhi literature in Kannada inspired the liberal attitudes.

To conclude with, the Kannada sensibility of Hindutva is begotten by the Bengal and the Marathi sources. Later, the Gandhi is the source of inspiration. The flow of Hindutva through translations continued till mid twentieth century. It is however the credit of transmitting the ideology goes to translations.

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CHAPTER FOUR

CLASS, CASTE, GENDER AND TRANSLATION

4.1 Class and Translation

4.2 Translation and Caste Question

4.3 Translation and Gender

CHAPTER FOUR

CLASS, CASTE, GENDER AND TRANSLATION

Preface

Translations and translators are bound to cultural implications. Intersecting history through social specificities like class, caste and gender is obvious in translation practices during nationalism. Translators through their agency acquire a specific historicity. This historicity is intersected by the identities. The positionality of translators as specific representatives of class, caste and gender is a cultural construct. The factional identities in the national context axe the homogeneous representations. Thus it is significant to probe translations positioning factional identities. Redefining these identities in the historical context of nationalism creates space to explore the cultural aspects of translations.

Nationalism when triggered by colonialism adds more paradigms to the culture. The responses of native society to colonialism are diversified. It is important to check the identities like class, caste and gender in the colonial context. The redefining process in translation itself is the space for cultural politics. So the present chapter is going to explore the cultural politics of factional identities like class, caste and gender in the backdrop of colonialism.

4.1 Class And Translation

Class is a kind of stratification in a society. It marks the ranking system. The hierarchy in a class is maintained through economic status and education. As a social term, it is the distinguishing mark between one group to another. Basically, the term is much circulated among the Marxist study circles.

It is said that hierarchies in European societies was a phenomenon occurred after Industrial revolution. In India it is said to have been developed with the colonial impact. The growth of modernity in India gave birth to a concept of class. Class in India is always overlapped with caste identity.

Translations flow on the boiling fissures of class and caste in India. The present chapter attempts to see how the translations are produced by certain classes and how they well they carry the representations of class in translations.

The English Educated Class

The change in the education system is historically significant and epoch making event in the Indian history. Rajaram Mohunroy, in his historical minute, demanded English education for the sake of the Indians. Macaulay's minute on the other hand, was an overall plan to implement English education to produce native assistants for the administrative purposes. Both the attitudes suggested English education.

Though education project was triggered by the British it was not opened the Indian masses. The British rulers intended to include only the elite Indian groups in their English education project. As the new education system spread over India, the nationalist feelings were circulated among the Indians. The promotion of national feelings along with the movement was mainly carried out by the elites in India. This elite group consists of lawyers, teachers, journalists and the like. They took the lead of the movement. They wanted to transform India as 'new India.

The English education was spreading rapidly in the British Presidencies. The Calcutta Presidency was in the forefront of English education project. With the new education system there raised a class called *Bhadralok* in Bengal. It was the elitist social class which emerged as the result of native communion with the British ruling class. The class had closely established itself with the British power structures since most of them were working in the government departments and respective jobs. Their potentialities came from their education. They emerged as cream of the society. They were called as '*Babus*' in Bengal. The Bengali language acquired the status of a donor to all Indian languages by generating new ideologies. It was followed by the other Indian languages. Thus education, class and ideologies flew through the Bengali language. Translations made it possible. As Sisikumar Das observes rightly as, "Translations from Bengali into Indian languages are quite conspicuous."(Das 182)

The Question of Agency

The question of agency is one of the most important factors in translation. It throws light on the issues of intervention and mediation in the context of translation. The translators in India postulate their agency stake in translation act. The translators through their representations alter, construct and deconstruct the texts in translations. As Venuti observes,

> The translator aims to preserve the linguistic and cultural difference of the foreign text, but only as it is perceived in the translation by a limited readership, an educated elite. This means, first the translation is always ethnocentric. Even when a translated text contains discursive peculiarities designed to intimate a foreign text, even when the translation seems "bent towards a foreign likeness" it never escapes the hierarchy of cultural valves inscribed in the target language. (Venuti 101)

Translators and Thus anticipating intermediation in translations is evident.

The question of agency in Indian translations is politically charged. A translator in this context enters the Source text with his class consciousness. The entry of Indian elite into the field of translation further presumes the role of class consciousness in translation acts. The agency of translators with class specificities created the space for alterations of culture. The translators check the culture zones carefully. They even take the advantage of explaining their motives of translations and the changes they adapt in the Source texts. The intervention is plausibly done to handle the cultural questions. Distilling the texts for cultural purposes is one of the major strategies of the translators. Interestingly the purification notions in translations came from the educated class; the class exposed to English education and culture.

The readers of the translated texts, on the other hand, are at the other end. Generally this reader group includes the students and the middle class literates. However, the group is catered by translations mainly because they are poor enough to access the Source text themselves. The translators therefore are aiming to shoot the texts that can be relevant to the student class and the middle class commoners. There are two hidden political targets in providing the texts here; one is deciding the readership and the other is choosing the texts for translations. The culturally seasoned sensibility is active in this regard. As Shivaram Padikkal observes, "In translations, the translator's language, culture, life and death interruptions play important roles.. ..The intermediation of the Kannada translators can be seen well while they are translating the texts to establish a kind of texts for Kannada readers."(Padikkal 182)

Speaking of the Kannada context, the intrusion of the translators into the Source texts is acted skillfully. The early translations pursue the mode of cultural

intervention. Venkatacharya, one of the early Kannada translators for instance, in his Bankim's *Durgesh Nandini* translation has a revelation in his preface. He makes a couple of remarks on the issues of translation in Kannada which are quite interesting. He alleges the English educated class are deviated from Kannada reading and writing habits. He urges the educated class to lead the natives since they are the only class who left as solutions for country. They should involve in the construction works of the native languages like Kannada (Preface to *Durgesha Nandini*, x).

It happened in Bengal even when Bankimchandra was writing. Writing in Bengali was considered as inferior among the educated class. Bankim deliberately gave up writing in English and started writing in Bengali. From the point of translation this kind of deviation is important since in every Indian language there was an awakening of regional languages; Modern literatures in Indian languages are almost created by the educated class. Even the translations from Indian languages to one's native languages are carried out by the native educated class, The rationale of new literatures is worked in the regional languages by sharing the Source texts of other Indian languages. Shivaram Padikkal rightly points out as, "The first phase translation situations show the efforts of the Indian educated class to identify itself and to achieve a cultural personality. The efforts of asserting a new personality is reflected in the translation works also." (Padikkal 183) Translation activity, in the new circumstances of nation rising, serves as a self evaluation process. It also acts as a rational construction. But the rational activity is carried out by an elite class. The mediation is done not only by the elite class, but by the elite caste also.

The nineteenth century Kannada translations have the special features of English preface or notes in front of their translated works. The English address is for the educated class. Translation difficulties, especially of cultural embarrassment, are shared by the translators in this space. The English prefaces precedents are the Christian Missionaries. While introducing the edited works of regional languages they took note the kind of book and how they are edited. Kiitel and Rice examples display the bilingual habit of writing. This habit is followed by the successors of the educated modern Kannada writers. It turned useful even to translations. The use of English in a Kannada work is more or less used to impress the ruling class or scholars who are well versed in English. If the translation works from English to Kannada is surveyed,

translators do justify their choice of the texts and genres and the changes they adapted in the translated texts. The translators used to write detailed prefaces. The translators generally confer thanks on the English *Sahibs*, School inspectors and the personalities inspired. In the introduction wrote to translation of Othello-*Surasena Charita*, runs as,

> If English plays are written in Kannada they would be helpful to students. Moreover, the common people come to know about the English mannerisms and social behavior to certain extent. Therefore, Subbarao inspired Basavarppa Sastry to translate the great poet Shakespeare's Othello in the name of Surasena Charita.(Sastry).

Amruthachari, the translator of Shakespeare's Hamlet, described to whom his translation meant. To quote him, "I have two intentions in my translation; one is to introduce the great poet's plays to the Kannada people who do not know English and the other, is to help the students who wished to opt for higher standards in English language."(Amruthachari 5)

The modern Kannada language is enriched by the addition of the new educated class. The latter introduced many new genres of literature to Kannada literature. By using the tools of translation the educated class set new goals in the native literatures.

Translation activities are usually done in the urban areas. These regions are either patronized by the benevolent rulers or the British officials. Translation spaces are thick in the places of the colonial administration and missionary influence. The translators' choice of the texts and readers are having topographical identifications. Translation under these circumstances can be seen as the activity of the elites conducted in the specified areas. Tarakeswara comments,

> People of Mumbai Karnataka, i.e, today's Dharwad, Belgaum, Karwar regions translated Marathi novels to Kannada. The people of south Karnataka translated from distant Bengal literature consisting of national literature to Kannada. The group that wrote national literature is evidently belonged to the elite class and caste. Indeed, this is the group that was leading the national movement.(Tarakeswar 386-7)

The elite group in Kannada led the national movements of both India and Karnataka. The same group revolutionized Kannada literature also. Translations work as supporting tools to their activity.

Ignition of Nationalism

Nationalism in India was triggered by the educated class. The particular class has roots in urban areas. Pushed by the modernity and education they emerged as the rational group in the country. Their role in Indian nationalism is significant.

The indigenous elite were attracted to new sources of wealth which had been released by the arrival of modern society. Through this new economic shift, they acquired a new status and identity in the newly established society. Tithi Bhattacharya in her seminal book, *'The sentinels of Culture-Class Education and the Colonial Intellectual in Bengal'*, records the opinions of two scholars namely Ranu Basu who was of the opinion that education and social awareness, rather than class was the most important criteria in determining 'elite' in mid nineteenth century Bengal. Besides, Sumit Sarkar accounted for Vidyasagar's success to be the skillful utilization of the three basic determinants of nineteenth century colonial middle class life in Bengal education, 'Chakri'(salaried job), print culture(Bhattacharya 23).

Education was a new trend of Bengal during nineteenth century. Later the wave spread to the whole country. The old forms of religious notions were set to change due to new secular knowledge. The materialistic attitudes expected modernity in society. On the other side, redefining religion with new enlightenment of English education was also seen. The result was that a new generation with modern, secular attitudes came to front. The sect from this group developed itself as fanatic group of Hinduism. Both the modernists and the Hindu fanatics have the roots in English education. Both the groups started sorting out their strengths and follies in a newly designed nation. The traditionalists look forward for alternatives in the Indian source. The modernists supported the Indian growth with the concept of material growth. The nationalism has designed a new series of socio-political structures.

In this new economic production the assertive class became dominant. In India it is the middle class that acquired the status. After the Indian renaissance, the middle class occupied a strong position in society. The middle class assumed itself as the

representatives of culture. Their presumption of cultural leadership pushed them towards leader category. They wished to spread certain values for which they invented new modes of expression. Literature is one such medium for expression.

Delsie makes an observation as, "Translations must have agenda of constructing new nation- for the preparation of nation, now language and modernity and society and simultaneously producing alternative calss."(Delsie 72) It is true that translations run high when social changes are occurring. Keerthinath Kurthakoti predicted the values get fast changed during a transition period, especially in the colonial context.(Kurthakoti 33) Translation activity is the child of social transition period. It soon became the new medium of expression and new space to explore values. Translations find national content during the last decades of nineteenth century and mid twentieth century. The political ideology of the middle class elite is reflected in the translations. The cultural attitudes of the class are well dipped in the national soup.

The educated class in India had no special allegations about the colonial rule. They are interested to explore a kind of cultural nationalism. Their attitudes towards Hinduism and traditions of India clearly show the vision of the group. Their reform modes and resurrecting ideals are hitting the abstract super structures of Indian society. They are political in dealing these issues in literature especially in translations. But with the rise of Gandhi's era in India the cultural attitudes become more political. The Gandhi politics of mixing metaphysics and politics is another extension of cultural version of Indian nationalism. The middle class elite once again put to redefine the cultural attitudes in the light of Gandhi philosophy. The reform ideals that contribute to nationalism seem to be political. Tarakeswar observes, "The English education system has the idea of colonizing the native minds and planned to make them the subjects under British colonial rule. The first generation educated class though trained under English education did not fully accept the ideology of subjectivities framed by the British colonialism. They changed the ideology of colonial subjectivity to national subjectivity. The Indian nationalism though look like the inheritance of colonialism, is different in its structure. The educated upper caste/class people retained the *thematique* (Epistemological) frames in translations but changed its *problematique*, the nucleus. With the effect of this the ideology of the

translations becomes the ideology of the upper caste/class people's cultural politics movement" (Tarakeshwar 81). Tarakeshwar expressed the opinion similar to the above. He said, "Though new literary genres, styles came to Kannada literature, the values reflected in those forms are not the colonial hegemonic cultural values. The English educated class of upper caste and class appropriate the nationalist ideals. (Tarakeswar 295)

The elite class in India has been comfortable with the power structures. The elite have the privilege of negotiating with the state (colonial state). They support decision making capacity of the rulers. Therefore it establishes good terms with the ruling class. Besides, the indigenous elite learn quickly how to internalize the colonial control and make the adaptations in native versions. The elite class expected the State interventions in native societies to reform the latter. In fact, this educated elite group partially accepted the reform measures of the British administration. They believed that the British reforms would bring about renaissance among the natives. Translations in this regard select texts of reform motive. They represent the motives through certain genres like narratives. Veereshalingam Pantulu's reform novels appear in Kannada with a great enthusiasm of introducing reform values. Veereshalingam is the activist and a reformer from Andhra Pradesh. He fought for women education and widow re-marriage. He used his genres for inculcating the reform ideals. One such didactic novel, *Satyavati Chari*tre is translated to Kannada in the nineteenth century. The novel is a demonstration of reform adaptations in the civil society. Satyavati is the model character who proposed pro English reform ideals in the native societies. One of the instances in the novel rise the issue of Sati in India. A few traditional women objected the Company government measures of abolishing the Sati in India. They seemed unhappy about this act. Then Satyavati spoke for the Company measures in this way; "why do you abuse the government in this regard? They indeed, helped us a lot. Look at the measures they have taken. They laid roads, dig channels for water. All these measures made our country beautiful." (Ananthanarayanasastry 45) Likewise the nineteenth century literatures, especially in narratives, include the topics of Sati and other social evils in the society. The author-translators introduce certain characters to discuss and debate about certain issues of social evils. Most of the novels cover the *Sati* details. In *Yugulanguriy*a (translated by Venkatacharya) there is a detailed description of Sati. It is almost like an independent

plot. In *Unmadini* (1901, translated by Venkatacharya) there is a critique of *Brahmo* and its reform attitudes. The Bengal renaissance that was a package in the Bengal narratives, was well installed in the Kannada translations. Indeed, the Kannada elites are responding to the elitist reform ideals of Bengal. So they enthusiastically allowed the kinds of reform novels in Kannada.

By nineteenth century, the Kannada speaking areas were scattered according to the political motivations. In the south region, there was Mysore Princely state. The Madras and Mumbai presidencies were in the indirect control of the British. The Kannada speaking areas were, unlike the Bengal region which was under the direct control of the British rule, divided among multiple rulers. Therefore it had no Royal faith in common. There were also the reactions and responses to the mainstream nationalism. So it is difficult to pursue the interest of the Kannada people during nineteenth century. Translators who belonged to the old Mysore region were under the strong influence of the Kingship of Mysore. Their faith to King is undaunted. The translators from this region subdued their faith before the Mysore Kings. They received colonialism in the form of cultural phenomenon. So the translated texts from Mysore regions attribute their works to the Raja of Mysore. Most of the translators mention the names of Krishnaraja Prabhu and Chamaraja Prabhu, the then rulers of Mysore. The faith line continued till B.M.Srikantaiah period in the mid twentieth century. B.M.Srikantaih himself was having the title of *Rajasevaskta*(the one who is interested in King's service). Srikantaiah wrote an ode to celebrate the silver jubilee of Sri Krishnaraja King's coronation. He, on the other hand, translated 'Rule Britania, Rule' as *Alou Britania*. Both examples show that translator like B.M.Srikantaiah chooses mediation in between colonialism and Kingship. There are objections recorded in both the poems. Instead, he looked at languages as sisters, mothers and beloved. By doing so, he male, can see the designs of man woman relationship. The attitude of Srikantaiah is nothing but recognizing the benevolence of Kingship; however, it may be Colonial or native Kings. Instead of supporting democratic, reform based nationalism, he seems to believe in the good of the Kingship that kindly extends benevolence to the common people. He resembled his fellow reformers in this regard. The mainstream reformers also did not have many objections about colonial rulers.

Envisioning reform in the Kingship is an attitude of the nineteenth century educated class. But this is only a partial view that all translators are having harmonious feeling about the Kingship either the British or the natives. Some of the translations follow the subversive strategies. They use undertones in their translations. A few illustrations are found in the translated texts. Ramachandra Deva picks one such example from Kannada translation work of Ohtello (Raghavendra Rao). Translations of Gundo Krishna Churamari of Dharwad region and translation of Basvappa Sastry from old Mysore region were done in the same century. The Churamari translation has more subversive attitudes. According to Deva, it ridicules the bureaucratic set up established by the British by laying emphasis on the characters that belonged to bureaucratic set up in the play. (Deva 15)

The double sway of translations can be seen in the attitudes of both faith and distractions. If the early translations favored the colonial governance, translations of the later phase distanced from the same. When Gandhian era began with the sway of *swadeshi* consciousness, there was an attitude of anti colonialism. The attitudes reflected in the translations of this era by constant responses and reactions. The era of transformation was over in translations; instead, literal translations occupied the space. This shift is because the culture question in the early phase was crucial since the translation activity was newly given impetus. Moreover, the cultural hiccups are high when the activity is set in foreign negotiation. The later phase of translations pursed the literal translations because they are made among the same cultural context. Translations among the Indian languages enhanced the notion of Indian culture as continuum.

With the beginning of the Gandhi era, the educated class turned towards the national politics deliberately. In order to generate the ideas of nationalism they orient themselves towards translations. The translations are conducted mainly among the Indian languages. Though English translations are seen in the phase they are primarily the texts written by the Indians. So translations are from Indian English writing. The response of the elite class in this regard is remarkable. The translations during this period popularized the model of Gandhi politics. There are number of translations done from Gandhi literature in Kannada. The influencing factors of politics of that

particular period are exchanged through translations. In this regard, the role of translations may be taken as decisive in creating political consciousness.

Kannada has a long done tradition of Gandhi thought series. There are followers of Gandhi who pursued the ideals of Gandhi in Karnataka. They wished to convey the ideals of Gandhi to the fellow natives. Some of them even do not want to publish their names as translators. They had the intention of introducing Gandhi literature to Kannada people is evident. This is done through translations. This becomes a new genre in Kannada literature. Gandhian literature has the source of autobiography of Gandhi and his address to his followers. Even the writings of people who are close to Mahatma's life are also translated into Kannada. Gandhi's autobiography is translated and published in five parts in Kannada. Among the translators there are educated people but one interesting thing here is most of the educated followers of Gandhi had left their education early in their lives. Most of the translators are politicians but they are not professionals. This group has esteemed members like *Goruru Ramaswamy Aiyngar, Mahadeva Desai, Ramachandra Vadavi, K.S.Narasimhaswamy, Bharadwaja and Siddavanahally Krishnasharma* and many more. Siddavanahally Krishnasharma is a great name in the Gandhi translations in Kannada. He brought almost of Gandhi literature to Kannada.

Gandhi literature came to Kannada in the third decade of the twentieth century. It continued up to 1947. *Nanna Arambada Jeevana, Satya Shodane or Gandhiji Avara Atmakathe*(Part 1, 2,3,4&5), *Mahatma Gandhiyavara Mangala Prabhata*(Lectures of Gandhi, addressing the Ashram people), *Brhamacharyeyu Kamasadhaneyu, Nanna Jotegararu* and so on are the best works translated to Kannada. By fourth decade of the twentieth century, there are political writings as well as rational and rhetorical essays translated to Kannada. Meenu Masani's *Hottegilladdeke*?(Siddavanahally Krishnasharma, 1944), *Namma Hindustana* (A.V.Srinivasamurthy,1942), Pattabhi Seetharamaiah's *Hindu Kutumba Purnardarshana* (1944), and Ghanashyamdas Birla's *Sri Jamanlalji* (1944) are some of the mentionable works. Works orienting the left ideology are also translated into Kannada. Niranjana translated Emilie Burns' 'What is Marxism?' as *Samatavada* (1945).

Attitudes of Culture

Venuti opines, "Translation for Arnold was a means to empower an academic elite, to endow it with national cultural authority, but this empowerment involved an imposition of scholarly values on other cultural constituencies-including the diverse English-reading audience that Newman hoped to reach. The elitism in Arnold's concept of a national English culture assumed an unbridgeable social diversion." (Venuti 131) In the case of Indian elites this is no different issue.

The newly risen class in India has the typical attitudes of itself. It aspires to re narrate culture according to their views. Their cultural attitudes are mainly of two kinds: one is to mimic English culture having good appraisal of the foreign culture. Another attitude is of reconstruction. The elite class has been haunted with the above said instincts in their translations. The *Babu* class has undergone rapid westernization on the one hand; on the other they nurtured the feeling of assertion of self. Therefore they try to erect a cultural nation against political nation. But in the Indian context they do not function as contradictory aspects. They complement one another. Hence most of the times culture issues are driven by modern reform motives as well as traditional passion. There are subtle deviations in attitudes. It is hard to sort out the complex feelings in this regard. *Brahmo,* the critical insider group in Bengal is criticized by others as alien society. One of the Kannada translations condemns Rajaram Mohun Roy as *Patita* (the Sinner) and the work ironically pulls the leg of the reform motives of the Samaj. (Ramarao 57)

Social reform is one of the main priorities of the educated class. The self imposed burden of restating the culture essentially put the elite class in reform motives. The class deliberately involved in social reforms and renaissance. With the rise of nationalism the nostalgic attitudes developed quickly.

In the Mysore region of Karnataka education was patronized by the Princes of Mysore. Due to the influence of modern education, translation activities in the Princely state activated. The court scholars like Basavappa Sastry and others translated plays from Sanskrit. The former even ventured to translate Othello with the help of English teacher, Subbarao to Kannada. Inspired by the education in the Mysore province, Anandarao, Jayarao and others in the nineteenth century fulfilled the demands of translations in the region. At the end of the nineteenth century

Anandarao, Jayarao and Srikanteshagowda in congregation established a publishing house called, Graduate Trading Association (generally known as GTA Press). This publishing association has published good number of English and European classics as Classic series. Though the Press association selected texts from Sanskrit, its main interest was seen in the publication of English books. The publication series consists of classics and rational literature from Europe. When the English education was spreading widely in the Mysore region, the GTA Press also attempted translations for the purposes of textbooks. The syllabi of the textbooks did consist commonly of the eighteenth and nineteenth century English literatures. It also includes some of the European texts too. Some popular translations like 'Gulliver's Travels', Aesop's stories,' Arabian Nights' are seen regularly in the textbooks for the children and college students.

The newly emerged class in the colonial period is moved by the dialectical thrusts in translations. The class supported the English modernity and the consequences of the modernity such as progress on the one hand; on the other, it distanced itself from the colonial culture claiming its self esteemed native culture. Therefore, translations from English seem to back the Source culture. At the same time there are efforts of taming the alien culture. Translations from English at the first phase follow the strategy of assimilation. Translations among the Indian languages share the subversive, critical strategies of the fellow Indian texts in constructing Indian identity. Reacting to an alien culture with vigorous remarks is a seasoned behavior of first phase of translations. But they accommodate themselves space for debate and critical analyses wherever needed. So it is very complex to go through the trends of the class in their cultural stances through adaptation or transformation. Translations among the Indian languages provide more strength to anti colonial voices. They help to construct a national identity. Translations from Bengali, Marathi and Telugu to Kannada have been serving ground for the construction of national identity in Kannada. The role of translations in constructing national identity is therefore, significant. For instance, the novels of *Bankim* and *Veereshalingam Pantulu* that deal with national issues like Sati, education and Indian culture in general are great source of inspiration to the Kannada natives. The translations during colonial period are careful enough in sorting out the cultural issues.

In the historical context of nationalism the educated class acquired reform ideal. In fact, the lead of reform was taken by the elite class. But the reform itself is not a harmonious provision. It is enveloped with the fissures of Indian society. The reform motive has strong undertones of caste and hierarchical notions. The reform ideal among the educated class is amalgamated with the old succeeding ideas of Orientalism and modernity. The beautiful vision that the Orientalists brought out about ancient India is recurred in the educated class. Therefore in their imagined India, Sanskrit texts like Vedas and philosophical texts like Upanishads dominate. The distinguishing between the East and the West get widened since the new educated class perceives the sensibilities as two different kinds. Nourished by the Orientalism, a wing of Indian educated natives developed materialistic and metaphysical realms in their assessment of culture. The Indian philosophical identity, indeed, is formed to counter the colonialism.

With the rising of new society chauvinism developed among the educated class. The nationalism kindled the spirit of Hindu fanaticism. The Hindu ideology is encouraged and nurtured by the elite class Hindus. Though the educated class showed their commitment to Hindu ideology, the latter is not a homogeneous ideology. There are many kinds of Hinduism that were circulated among the educated class of India. The Hinduism of Bankim and Tilak are not the same categories. Nor does it hold good to rational Hinduism of reformers. The additions of Savarkar and Gandhi to Hindu ideology do not mean the same. The heterogeneous approaches stated multiple identities of the ideology. Translations in this regard, as a result, are complex. The Hindu ideology pursued by the Source texts are primarily scanned and supported by the translators in target texts. The nineteenth century Kannada translations from Bengali and Marathi favored the aggressive *Hindutva* since the Source texts have the strong fundamentalist bases. Moreover, the translators are from upper caste/classes. Their choice of texts are attempts of appropriating the national level *Hindutva* in the regional space. In the same way, the Gandhi era translations displayed the moderate *Hindutva* of Mahatma Gandhi. Religion for Gandhi is a tool to self exploration. So did the Kannada translations in their explorations of Gandhi literature.

The subaltern historians clarified the fact that the national movement is mainly carried out by the elite class of India. The dominant class forwarded their attitudes

and occupied the predominant role in shaping the culture of India. They dictated a homogeneous culture in their ideology. So it happened in translations also. The attitudes of translators are not different in this regard. They are again the part of large, culturally predominant group. The *Aryan* culture is the model culture to translators too. The selection of the texts is also made according to the attitudes of the main stream culture. So the texts translated in Kannada are generally opted from the main stream national texts like Bankim's *Anandmutt, Devi Choudhurani* and Galaganath's *Kannadigara Karmakathe.* As Rita Kothari points out, "What runs as a common thread among all writers and translators of Bengali is their shared membership in the mainstream, upper-caste, upper-class world." (Kothari 53)

These translations in early modern Kannada period modified the sensibility of Kannada natives. In the next phase, translations are made by the literary persons to activate the religious Puritanism in literature. Thus Ramakrishna Paramahamsa, Vivekananda, Arabindo and others came to Kannada as the source of inspiration of Indian renaissance. The *Hidnuism* proposed by these people is that of a metaphysical vision. Envisaging Indian culture as a pure pulp of a soul is another strong recommendation of culture.

The Connoisseurs of New Taste

The educated class in India showed interest in art and literature. The colonial modernity in India pressurized Indians to become modern in the new context. So the educated class in India developed a special interest for culture. It includes interest for art and literature. The Indian renaissance resembled the medieval period of Europe. The reawakening of art and literature is expected. The Indian middle class was undergoing a transformation where the class was trying to redefine its tastes. Due to the exposure of reading and writing the Indian educated class acquired the taste for knowledge and taste for entertainment. It has created leisure for reading. The middle class had anticipated the development of art and literature among the group.

The new taste for art and literature is conspicuous in the British provinces namely Bengal and Mumbai Presidencies. The Bengal Province was far ahead in acquiring the modern taste. The taste developed among the educated Bengalis is almost a mimic of the rulers. The educated class in Bengal started reading new genres like novels and romances. The traditional readings of poetry pushed aback. They read

social novels that gave exposure to modern life style. Besides, the historical fiction inspired them of national fervor. Large numbers of middle class people involved in reading novels. The genre is well circulated among the people. So reading becomes a passion of the nineteenth century generation. The Bengali novels are crude forms of romances. But they created curiosity among the people. The magazine and newspaper circulations enhanced the reading practice of the people. At the same time, Shakespeare's plays have been introduced. The plays are secular in structure. As Shakespeare was a renaissance man, he was well appropriated by the new Indian renaissance psyche. Rita Kothari observes, "The literature of an extremely cultured class or *Bhadralok* in the first part of the twentieth century was translated for a faithful elite class in the target culture."(Kothari 52)

Translations during the colonial period are aimed at readers' taste. They served the stuff for the readers that suit their culture. The translators representing their class created space for the same in their translations. They picked the Source texts of superior taste. Shakespeare was introduced to Indian readers at this juncture. Sisirkumar Das writes,

> In India, Shakespeare's translations began when English education was more or less firmly established and sizable populations of English knowing people had emerged, and Shakespeare had become a cultural icon for the elite. Thus English educated class was quite critical of its own literary heritage; it tried to present a new set of canons and models replacing the traditional one. (Das 48)

The Kannada translations picked Shakespeare for fulfilling the theatrical interest of playwrights of the nineteenth century. The patron theatres and amateur theatres had translated plays of Shakespeare for the purpose of theatre. On the other side, Shakespeare had been translated by the native translators for he was prescribed in the syllabi of schools and colleges. To make Shakespeare popular among the common people, there were attempts of translations in the form of paraphrases and partial selections of plays. Behind all these attempts, there is a clear idea of transmitting new taste to the new generations. Translations for existing generations were a deliberate phenomenon of the age.

The genre of poetry is again set to revise in the new context. The traditional notions of language, figures of speech and themes are subjected to change. The structures of poetry are also changed with the communion of English poetry. However, the themes of poetry responded to modern generation. After the translation of *English Geethagalu* (1921) in Kannada, there are shifts in the forms of poetry. The early tradition of invoking the Kings or peers the poetry addressed to common folk. It has used the folk forms and speech rhythms. The universal themes of love, life, death and nature are offered in the new poetry with predominant emotions. The taste for lyric began in the new era. B.M.Srikantaiah who translated English poetry into Kannada has no obligations to bring the new themes and structures to Kannada. He selected not the extraordinary poetry forms of English. He brought the rhythms of so called minor poets. Even Shakespeare he chooses is not a classical bard. He looked at the romantic poetry of English and romantic poets of English. May be he has taken his model from Pagrave's 'Golden Treasury' his translations almost reflected the contemporary poetry of nineteenth century. Srikantaiah sees the Kannada poetry is in the threshold of transformation. The old poetic traditions are fading. The Kannada poetic sensibility was waiting for the new kinds. For him, the more suitable forms and themes are found in contemporary English poetry. After the big hit of *English Geethagalu* the trend setting forms began to appear in Kannada both in translations and creative literature. *Umarana Osage*(1930) is one such example. The Kannada poetry reading sensibility has been created through good numbers of translations during the third decade of the twentieth century. New poetry trained the ears of the listeners to lyric and songs. It also trained the sensibility of Kannada poetry readers to love secular and epicurean kinds.

The novel reading in Kannada has become a trend in the late nineteenth century. The taste is mainly generated from the Bengali novels. The social and historical fictions written by the Bengali writers were popular among the Kannada readers through translations. The educted middle class liked the romances of Bengal. There were readers in Kannada for Bankimchandra Chatterjee, Nanilal Vandopadhayay, Rameshchandra Datta, Saratchandra Chatterjee and others. The new genre is received with enthusiasm in Kannada. In fact, B.Venkatacharya, who translated most of the Bengali novels to Kannada, claimed that the genre called novel is introduced through translations. The novels explored the new modes of life styles in

the industrial society. The genre touched the contemporary issues like man woman relationship, the courtship and the love for modern society.

The taste of reading new genres and new literatures are the late phenomenon of nineteenth century India. The writings of Rabindranath Tagore and Sharshchandra Chatterjee had large fan followers among the Indian languages. Both the literatures have been translated to various Indian languages till the last decades of twentieth century. This proved the popularity of the two writers. If Bankim's literature was popular during nineteenth century, Tagore and Sharashcandra Chatterjee got readers in the twentieth century. The writings of Bankim has been relevant to nineteenth century sensibility and the latter writers touched the twentieth century readers. Bankim was a strong supporter of the Hinduism. This factor inspired the first generation educated to look forward a Hindu nation. But when Sharatchandra was writing his literature has strong appeal for the middle class. He was concentrating on the aspirations of the middle class. He brings lovers who belonged to different categories under the bondage of love. The disappointment of the lovers and their despair are well captured in his novels. At the same time he showed the differences in the social structures. Suneethikumar Chatterjee sees Saratchandra Chatterjee as the product of his age. According to him Bankim's ideals do not prove relevant in the age of Sharatchandra. The latter's age was recognized with skepticism and sufferings (quoted by Satchidanandan, Authors, Texts, Issues. Essays on Indian Literature, p. 64) . Sharatchandra Chatterjee's novels explored the complex metaphysical residues that were present in the middle class and intelligent class of the era. Rita Kothari observes, "Saratchandra Chatterjee who had reached most Indian languages by 1930s in various known and unknown ways, when, in the first half of the twentieth century, he was to be found in every Indian language, it was difficult to know how it all began." (Kothari 51)

Saratchandra's novels received wide spread appreciation as a result he became popular even in translations. He, being a humanist, criticized the social values of existing Bengal society. Moreover, as Satchidanadan rightly points out writers like Bankim, Tagore, Manik Banerjee could transgress the familial issues and extend themselves to larger cultural issues. Whereas Saratchandra deals with the family sentiments, individual combating with the communities. (Satchidananda 69) When the

English education was widely spreading among the Indian society, the educated class inclined towards pop literature. After fulfilling the education needs, translations turn to common people. The novels of Saratchandra and the like are therefore received with great enthusiasm in Kannada.

Drama translations are basically meant for theatre. Translations of drama take up the moral question seriously. They feared that the foreign culture may intrude in the native culture. The class that involved in translation activity censored and edited the foreign plays and made them suitable to native culture. Interventions of translators in Source texts go to extreme when they changed the entire plot structure of the original play. Most of the translations lost their vigor and entered Kannada in paraphrases, or retold stories. Many times the *Rasas* altered; the characters doomed. The adaptations in drama translations were common in the early translations. This may be due to cultural encounters of the two cultures. Interventions of the author is justified in the name of culture. Even the publishers intervened in the translation works they publish. Early publications of translation works contain the 'notes' of the publisher too.

Large number of translations is from fiction and drama genres. It does not mean that the translations of religious texts did not happen. But the educated class developed taste other than religious texts. After the urge of Rajaram Mohun Roy for secular education for Indian pupils, there happened lot of changes in the attitudes of the people. The interest in secular texts, especially science and social science texts increased the translation activity in that direction. Moreover, the first generation educated class felt the self imposed burden of enriching the text materials for the newly rising student and reader class. Obviously they are involved in the production of knowledge through translations. The Kannada attempts of translations in the field of social science are conspicuous. *Rajaram Mohun Roy's charitre*(1915), *Chandragupta Chakravarty*(1917), *Magalige Tandeya Olegalu*(1948) are texts that enlighten history of India. The attempts of G.P.Rajaratnam translations from Pali and Prakrit literature to Kannada are significant. Rajaratnam translated *Sakya* literature (Jain and Buddhist literatures) into Kannada. This series came in the mid of twentieth century. The translations created a new exposure to Kannada minds. It made possible of connecting to Indian thoughts. Among the texts G.P.Rajaratnam translated are,

Mooru Pali Sutragalu(1937), *Mahaveerana Maatu Kathe* (1937), *Pali Pajja Puppanjali* (1937), *Jaataka Kathegalu* (1941), and other texts. These translations opened keys to *Sramana* literature, a stream of ideology brought up in India.

The approaches of English world view again paved way for the cultural conflicts. Countering the new episteme enforce the natives to adapt restructuring in the social structures. Many numbers of translations come from social sciences in the early translations. Translating social science texts becomes a habit even after the first phase. It reached its peak in the era of Gandhi. The non-fiction and political writings multiplied in the age of Gandhi.

Translations were done for the sake of new class in order to fulfill the demands of textbooks and aspirations of new episteme. The colonial translations orient on debates of social sciences and art and literature. Exposed to the world views of the European literature, kindled the spirit of the natives to negotiate with the poetics of the European literature. The Kannada translations are active in this regard. The students of literature accessed literary debates through translations. For instance, the Kannada translation of Tagore's literature analysis (translated by T.S.Venkannaiah), illustrates the building up of Indian poetics. The art and literature texts in translations practiced the literary criticism and readings.

The rationale of rational text productions is English education itself. But there are deviations in the attitudes when the educated class turned to nationalism. Along with the secular fervor, there was the thrust of reforming Hindu society. So the forerunners of translations deliberately produced texts in their native languages to generate the Hindu ideology. These texts are shared by the other Indian languages through translations.

Attitudes of Language

Translations do have the ambition of lifting the society to higher grades. In the term of M.N.Srinivas, it is a process of 'Sanskritization'. It is a phenomenon that the lower classes in a society try to appropriate themselves with the social behavior of upper classes. The term also suggests the language appropriation.

Use of appropriate registers is a challenge for any translator. Language is a risk in translation when genres of one language to another translated. The structures of particular language put hurdles to translators. Dialects and idiolects of a language are the reflections of culture of that particular language speaking community. Translations have to negotiate with the Source language in all respects: content, structure and harmony of the language. Translators are at risk in translating the plural aspects of a language. But at the outset of language translations most of the times modify the tone and structures of Source language. The intrusions and modifications that the translators ventured to do in the texts of Source language are suggesting the cultural politics in translation.

The Kannada translators of nineteenth century are under the stress of choosing right dialect in their translations. They deliberately approach the issues of class representations in a Source text. They have to mind the use of registers that the characters speak in a particular context. Recognizing the specificities like caste, class and gender of characters are also important to translators. The Kannada translators deal the characters of a Source text with a distinct class conscious. Because the translators generally belonged to the elite class, they distinguish the speech variations in translations. The Kannada translators distinguish between the speech of the upper caste/class and the lower caste/class. While the upper caste/class characters do speak in highly Sanskritised Kannada, the lower caste/class opts to speak in rustic, unpolished language. The distinguishing between the speeches are markedly done in drama translations. When the plays of Shakespeare got translated to Kannada they are made culturally specific in their use of different kinds of speeches. The high characters in the plays exhibit the gravity of language with Sanskritised Kannada. The low characters, on the other hand, speak vulgar Kannada. Srikanteshagowda's translation of A Midsummer Night's Dream as *Prameelarjuneeyam* and Kerur Vasudevacharya's translation of the same play as *Vasantha Yamini Swapna Chamatkara Natakvu* set the characters in two distinctive classes. The working class characters speak the native rustic Kannada. Their speeches are suggesting their caste specificities also.

The Kannada translations pursue the language appropriation process. This is due to the participation of upper caste/class translators in translation activity. The

Kannada translators are used to a register of sophisticated Kannada. They have taken the model of hybrid Kannada, i.e, Sanskritized Kannada in their translations. The specialized Kannada is the invention of the upper class/caste groups. They deliberately use hybrid Kannada since they believe that Kannada is the subordinate language to Sanskrit. Moreover, the ranking of Sanskrit is always treated high among Indian languages. Linguist D.N.Shankar Bhatt analyses the reasons behind the attitudes of language users. According to him, Kannada is dominated by many hegemonic factors. It is equally dominated by Sanskrit and English in its history. Bhatt argues that English domination over Kannada is much discussed; whereas the Sanskrit domination is still hidden. While translating from English to Kannada the Kannada translators place Sanskrit words. Though translation looks complete, it does not fulfill the action fully.

M.L.Srikanteshagowda, a nineteenth century translator, translated two of Shakespeare's plays, He wrote a short preface to his translation, *Prataparudradeva* about Kannada that should be used in translations. His translation bears the conflicts of a translator. The Shakespearean play has been translated into Kannada in modern Kannada of nineteenth century. The blank verse part of the play has been translated in *Sarala Ragale* (a new invention of meter which is used as a replacement of blank verse of English). Being the contemporary of Muddana, the forerunner of Kannada prose in the nineteenth century, Srikanteshagowda risked his translations against the existing prose options. He found the challenge of constructing new Kannada for translation. He looked into the problems of Sanskrit-Kannada and English-Kannada translations. Srikanteshagowda hints about Kannada translators' dependency on Sanskrit. To quote him, " If the fans of Sanskrit would see this definitely they would abuse me as if I am ironically mocking the use of Kannada and Sanskrit words. They would even scold me by comparing me to a blind man who does not know the beauty of the light. They in turn ask, 'is it possible to conduct writing in poor Kannada without the help of Sanskrit?' If it is done so, isn't it an ugly transformation of Sanskrit if the Sanskrit words are written in transformed Kannada (*Tadbhava*)? They will make fun of Sanskrit transformations since the letters A, B, C, D are cut and trimmed. This is only nothing else, but an embarrassment. Though one would feel my objection about the use of Sanskrit words in Kannada is baseless. ..Why do we hinder to receive if English or Hindustani provides more relevant poetic genres, figures of

speech, dexterity? If that would make Kannada more potential I would not mind to receive from them. Kannada is like naked rice. It does not taste well unless it is provided with ghee or curry. But look at the absurd practice of receiving only ghee or curry instead of sufficient rice, what is it for? People show artificial satisfaction that without eating stomach full of rice, they are satisfied only with curry or ghee provided. Can this be justified? Likewise, if Sanskrit words are used excessively in Kannada they are nothing more than non sense." (Srikanteshagowda 7-8)

A language lover (the writer mentioned his name in this phrase) objected to the analysis of Srikanteshagowda. He wrote an article objecting Srikanteshagowda's opinions. The language lover mocks at Gowda for his suggestion of discarding Sanskrit from Kannada since the latter belongs to a caste that does not know Sanskrit. Tarakeshwar, while discussing the caste factor in old Mysore Princely state, guessed that the conflicts of caste and class rose in the late nineteenth century and the beginning of twentieth century might have pressurized the translators to use the elitist language in their translations. This means they should not abandon Sanskrit in their language use. English, being a *vilaiti* language (foreign language), is alien to our country and our culture. Hence the Kannada translators felt embarrassed when they use English (Tarakeswar ?). The translators sensed the social transitions. While translating from other Source languages like English, they translated certain amount of social context too. In other words the use of language has the undercurrent of tensions of class and caste beneath it. S.S.Malavad while writing about modernity in Kannada identified the difference between Galagnath and B.Venkatacharya in their use of language. To quote him, "In Venktacharya's Bengali translations there is an excess use of the Sanskrit words. In Galaganath's translations the north Karnataka dialect is used. This might be the reason for Galaganath's popularity."(Malavada 426) However, the two translators differ in the selection of language/ dialect. Favoring the classical attitudes might be one of the reasons behind Venkatacharya's translations. The elitist attitude of choosing hybrid Kannada for translations is the trend among the Kannada translators of nineteenth century Mysore region translators. However this cannot be generalized.

The range of appropriation is not only limited to language domains. It is extended to cultural realms. The translators intervene in the Source text while they

choose the proper dialect for the content. They make essential choices of dialects for the characters and contexts of the Source text. However, the choice of the translators itself is the crucial question of culture. Fixing the dialect on particular content shows the attitude of a translator. He deliberately follows certain elite models in his translations. His cultural specificities urge him to choose dialects. In the Kannada example, the ultimate native elite model is Sanskrit. Translators respect Sanskrit and adapt it as their model. While translating Source texts like Shakespeare the Kannada translators followed the model of Sanskrit in every respect. The names, the hierarchy of the characters and the social behavior are set in the Sanskrit model. Shakespeare's plays are fitted in the model of Sanskrit dramas. Sometimes they are reduced to paraphrase level and have been given the touch of *Panchatantra* fables. The early translators in Kannada transform the plays of Shakespeare. They alter the names of the Source texts to Sanskrit names. Here Duncan becomes *Prataparudradeva*, King Lear becomes *Hemachandra.* Shylock becomes *Katormalla* in Kerur Vasudevacharya and many more examples can be given here. The names are selected almost from the classical tradition. The names are similar to *Brihathkatha* or *Panchatantra.* While translating Tennyson's The Golden Cup' into Kannada, D.V.Gundappa makes a note on his translation kind. To quote D.V.Gundappa "The plot of Tennyson's original play is not altered in this Kannada translation. But there are few changes made here. The original names of the characters tin this translation are changed to Sanskrit. Few situations in the original play are made suitable to native contexts. .. The attitudes showed by the original playwright are also changed or extended according to the native traditions. Even in the dialogues of the characters changes adapted." (Gundappa 5) The shade of Sanskrit influence is clearly seen these expressions.

It is evident that one sect of translators who are well acquainted with the classical literary tradition opt for classical model of Sanskrit in their translations. Their attitudes are shot from their social backgrounds and brought up. Kurthakoti while commenting on Kerur Vasudevacharya's translations writes as, "Vasudevacharya tried to fix modernity and classical tradition to Kannada language through his translations." (Bidarkundi and others xxxiv). In another reference, Kurthakoti observes B.M.Srikantaiah's attitudes behind his translations. Kurthakoti observes, "Behind the rewriting of Srikantaiah there seemed to be two attitudes working: one, to see characters of classicism and uprightness in modern Kannada

literature; the other, his wish to enrich the Kannada literature by borrowing the essence of foreign literatures." (especially Greek and English)(Kurthakoti 12)

The Kannada translators wished to be the part of classical traditions. Therefore they orient themselves towards English and Sanskrit. The love of classical tradition that the nineteenth century Kannada translators have does almost resemble the Orientalists of eighteenth century. For instance, Basavappa Sastry's translation of *Sakuntala* maintained the classical dignity. His translation attempt of Othello as *Surasena Charitre* is again unfolded his love of classicism. He transformed the English play into a classical play. The colonial period witnessed the eagerness of the native translators in translating Sanskrit texts. Apart from the colonial attraction towards English texts, the educated class of translator showed interest in reviving the classical tradition. Therefore Sanskrit translations multiplied during colonial period. The love Sanskrit is reflected in the use of language. In order to pursue the ideal of translation the Kannada translators shifted themselves to Sanskrit model. The problem they faced while translating English text is that the latter do not match to Sanskrit style. Venkatacharya, while bringing Shakespeare's Comedy of Errors to Kannada as *Bhranti Vilasa*, he is clear enough to justify modifications. The play is transformed into a novel. The justification of the translator about the change of genre is that Shakespeare's play does not possess *Dasha Rupakas* (ten characteristic features required for a drama, as defined in the Sanskrit poetics). Therefore it is put in a new genre called novel.

The growing interest about classical tradition is further seen in the later translations from Greek and Roman literature. B.M.Srikantaiah adapted the frames of Greek tragedies and reproduced them in Kannada. The attitude of Srikantaiah on translation displays a curious aspect. He translated English poetry of common stuff in order to reduce the aspects of rigidity in poetry. His translations orient the rustic, folk types of poetry. In his transformed plays (*Ashwathaman* which is written in the shade of Ajax) the love for simplicity is vanished. He deliberately followed the classical model in language and content in order to create the Greek feel. Gopalakrishna Adiga, the successor of B.M.Srikantaiah, kindled the translator about his double sway in use of language. He even mentions that Srikantaiah use of archaic Kannada that contains inflections of old Kannada. The reasons of the double standards might be the attitudes

of translators about the classical frames and language decorum. They felt that the dignity of language comes only when they make use of bombastic Sanskrit words in translations.

4.2 Translation and Caste Question

Preface

Caste in India is an integral part of social existence. The highly stratified structure of caste has closed social circuits. In Indian society, caste is a determining factor of being and becoming of the persons. Caste is multi-headed hydra in Indian society. It is discriminative in nature.

Culturally speaking caste has been judged by canons of a society. It is approved by scriptures and Vedas. The social discrimination does result in economic as well as political realms also.

Castes became highly politicized during British period. British rule ensured the transformation of India as a capitalist society. The British perspective on discrimination conflates it with the issue of equality politics of nineteenth century England in particular and Europe in general. The values of enlightenment period treat the subject of discrimination as a social problem that can be resolved by providing constitutional support to the discriminated. Ultimately they thought about caste in terms of liberty. The educated Indian elite thought that liberalist ideals of the nineteenth century England would help in combating the caste in India.

The class factor influences the caste reality in India. The elite class in India is obviously elite caste. The translators who are eager to expose to other cultures through translations belonged to upper caste and class. The Brahmin class in Indian society is more readily-prepared and enthusiastic in its upward movement. They are more open to modernization and westernization as they find them as the primary tools of their upward movement. In this regard, the elite class in India during nineteenth and twentieth century is well characterized by with the distinct features. The properties of this new class are decisive in shaping the Indian national movement. Accessibility to the laws further strengths the power of the elite. Their role is more visible in the constitutional area. They wish to struggle for rights. Even their reform

activities seek the intervention of the state to make laws against evil practices. This kind of subjection to state machine is one of the characteristic features of elite class.

Translations occur in the context of class-caste stratification during the colonial period. Rita Kothari rightly points out the features of translation activity in Bengal. Says Rita Kothari, "What runs as a common thread among all writers and translators of Bengali is their shared membership in the mainstream, upper-caste, upper-class world." (Kothari 53) The class-caste association is conspicuous in the translation activities of colonial period.

Caste is an important specificity that seeks representation in translations. It is one of the influencing factors in translations. Though caste seems to be degraded in the bureaucratic set up in the British India, it has various undercurrents. The upper caste and upper class association in the public sphere is reflected in translations too.

The Kannada translations in the backdrop of colonialism can be seen as part of caste-class politics. The translation arena is meant for translators who represented certain classes in society. The survey of translation activity also gives out the similar results. Even in the Kannada context, the community that opened to education and modernity is none other than the upper caste. The aspirations of a newly educated class are published during the season of nationalism. The educated class during the nineteenth century is made up of upper castes like Brahmana and Lingayat. Banjagere Jayaprakash writes a note on these two upper castes. It runs as follows:

> The first generation of the educated class with bilingual ability concerned with the rationality of European model. The forefront class has an appreciation for the European ideas of equality, rationality and individuality. It has criticism for the native customs and traditions. The class generated the new rational thoughts among a sect of people of Karnataka. .. ..The newly educated middle class that is made up of Brahmin and Lingayat communities has been working at transforming the rationality into cultural activities in Karnataka. (Jayaprakash 268)

The upper caste community during national movement has indulged in reform activities. This is made as a part of rationality they claimed. The aspirations of the class are queried as the class is working on the surface level. While analyzing the

effects of social reforms in Indian during colonial period, K.N.Panikkar makes a couple of remarks which are worth enough to be quoted here. Says Panikkar,

> Both social and religious reforms were caste or religion specific. Brahmo Samaj addressed the issues of Prarthana Samajin western India. Arya Samaj appeals to the intermediary castes. As a result, these three major reforms although opposed to caste were not concerned with the problems of "the untouchable" and confined their activities to the upper castes and classes.(Panikkar 3)

It is evident that even the reform motivations are not free from caste and class prejudices. Translations carried the trend of reform with all its prejudices. The translators involved in the practice of translations are to certain extent nationalists. But they constructed their nationalism with their social specificities. So the attitudes of the translators do reflect in the translations.

Caste and Translation

Caste is an intruding factor in translations. Translations are conducted between two languages. Translators therefore should possess bilingual or multilingual ability to access the texts. This 'knowing' happens only when the translators establish themselves with multiple language skills. In the context of India, majority of the people did not even possess the reading and writing skills. Though school education was getting popular among the people of India the question of admitting the lower caste pupils was still existed. Ambedkar in one of his notes on education refers the attitude of the British government regarding education policy. As it was discussed under class chapter, the first generation that was exposed to English education was obviously from upper caste and upper class. The legacy of education made them to involve in the practice of promoting education. The significance of language could only be acknowledged by the educated class; so also they recognized the importance of translations.

The caste theory provides frames for translations. It begins with the basic queries of subjectivity of translators. It is also to be enquired that does the choice of the translators have the caste interventions. Besides, the translated texts give out caste debates through characters, content and conversations. The cultural politics of translation enters when the translators deal with caste question.

Attitudes of Caste

Translation activities provided space for exposing to variety of cultures. The first phase of translators had the opportunity of negotiating with the other cultures. The class that involved in translation activities earlier had been simultaneously operating translations from Sanskrit and English. They wished to continue Sanskrit translations in order to renew the old traditional practice. They thought it as continuum of tradition. On the other hand, the translators are looking for new dimensions in translations of English and other European texts. The urge of English education in fact, made translations a necessity. But the native translators followed subtle deviations in their translations of Sanskrit and English. Culture offered in Sanskrit is familiar one. The translators took classical attitudes of Sanskrit for granted. They followed the classical models in their translations. When in English translations they had to establish a new bed of structure in order to receive the alien cultures. To match the English translations the native translators used to create structures that seem to satisfy the native social codes. The intervention of translator becomes crucial when they operate caste issues. The first phase translators in Kannada almost belonged to upper caste. They had the exposure of British bureaucratic circuits. Translators like S.G.Narasimhacharya, Subbarao, M.S.Puttanna and others had the access of English language and literature while working in government departments. The ultimate models of first phase translations are set by a class with upper caste specificity. This factor reflects on the translations in Kannada.

The most favored genres for translations are drama and novels during nineteenth century. The urge of reviving and remodeling native theatre inspired many translators to conduct translations of plays from Sanskrit and English. Again these translations are taken up by the well exposed class in society. The lead was taken by the upper caste Brahmins and Lingayats of the age. When Shakespeare has been introduced to Kannada world, the upper caste translators involved in translating him. Majority of the translators of Shakespeare are belonged to upper castes. Anandarao, Gundo Krishna Churamari, Lakshmanrao, M.S.Puttanna, Subbarao, Basvappa Sastry, Srikanta Sastry, Kerur Vasudevacharya, Lakshminrusimha Sastry, D.V.Gundappa and others may be mentioned here. Even the translations made for the purpose of theatre are almost made by the upper caste educated group. The translators of poetry of the age are also coincidentally belonged to upper caste. The trend setting shifts in poetry

are done by upper caste translators like S.G.Narasimhacharya, Hattangadi Narayanarao and B.M.Srikantaiah. These translators could be able to think about the new structures of poetry. They could even foresee the succeeding poetic taste. They wished to alter the taste and studiousness of the Kannada readers of the colonial period. The culture is the main agenda behind their translations.

Karnataka had witnessed major shifts in socio political structures during colonial period. Opening up of the Press and Publication houses accelerated the intellectual activities in the public space. The social communication space, explored by the Missionary in Kannada speaking areas earlier, got widened during the colonial period. This open space provided opportunities to participation. But the liberal attitude developed during the colonial period is checked by the internal unrest among the upper castes and lower castes. Karnataka witnessed the disgusting caste politics during the colonial period. There is a long done history of caste quarrels in Karnataka. The major unrest felt among the lower caste people is mainly due to upper caste participation in government departments in large numbers. The Brahmin and non-Brahmin clashes were first noticed in the Mumbai Kannada region. The movement was led by the Lingayat community. Simultaneously the movement was started in the Madras province by the awareness of the non- Brahmins. The princely state of Mysore also suffered the Brahmin and non-Brahmin conflicts in the late nineteenth century. It was dragged further in the early decades of twentieth century. The feeling of discontentment among the non-Brahmins about the upper caste occupying the major government positions grew as a movement in Mysore region also. The movement here led by the main non-Brhamin groups namely Lingayat and Okkaliga. These two communities were economically stable but they lacked education and the facilities that could be provided by education. By 1918 Raja of Mysore agreed to establish Miller Committee. This committee was made to survey and submit reports on caste participation in social life. The decision further created gulfs between Brahmin and non-Brahmin caste groups. People like Sir M. Visweshariah protested against reservation recommendations by resigning his Diwan post. His post was offered to Kantharaj Urs. So for the first time in the history of Mysore a non-Brahmin had been appointed to the major post like Diwan. But the fissures of Brahmin and non-Brahmin issues were widening in the due course.

With the backdrop all the said developments the impact of caste in translations can be checked. The number of translators who involved in translation activities during nineteenth century is less. The awareness about translation is felt by a limited group. The first generations of translators were the first section to expose to English education. Most of the upper caste writers/translators worked in the government bodies. Most of them are authorized translators appointed by the Government itself. So they enjoyed the privilege of learning and exposing to texts of other cultures. The lower caste people are primarily denied to education. Therefore their participation in translation activities is also expected to be low. In this historical context, a *sudra* can hardly raise his status as a translator.

The rare example of Srikanteshagowda can be mentioned here. The participation of Srikanteshagowda in the space of Kannada culture and literature proved to be an astonishing event in the cultural history of Kannada. The realms of education and literature were dominated by the upper caste when Srikanteshagowda started his career as writer and translator. The situation is hostile for any sudra to assert himself as a translator at that time. Srikanteshagowda, who being interested in dramas and theatre, started translating Shakespearean plays (Later he extended his translation interest on English classics also. Among them Henry Fielding's Silicon Summer (as Kanya Vitantu) and Mary Edgeworth's Little Merchants (as *Chikka Banajigaru*)). His representative translations of Macbeth (*Prataparudradeva*) and A Midsummer Night's Dream (*Prameelarjuneeyam*) brought him name as creative translator. The local drama company of Varadacharya had taken Srikanteshagowda's *Prataparudradeva* translation for theatrical performance and made it popular. With the sole background of education Srikanteshagowda had done his translation works. It seems he had no patronage of Kings or rulers. So he tried many possible ways of translation and learnt from his trial and error method. Srikanteshagowda experienced the cultural inferiority before the scholars of upper caste. Srikanteshagowda in his prologue prayers to *Saraswathi*, a goddess of enlightenment, reveals his inner conflict. It runs like this:

> *Vani* , the queen of Karnataka,
> Llisten me the wonder a Gowda is composing poetry/
> Scholars please read this. You
> Find a manner in this, pardon my follies//
>
> (Translated by myself)

In the revelation Srikanteshagowda is proud enough to claim his work. But there is also a tinge of surprise that the poetry is written by a *Sudra*.

Sirkanteshagowda's comments on the use of Sanskrit, his pro English attitude and the use of language made him important theorist of translation in Kannada. The stronghold of Sanskrit which was well supported by the upper caste is questioned by Srikanteshagowda in his preface written to Macbeth translation, *Prataparudradeva.* His stand on English has been appreciated.

Srikanteshagowda's translations trapped him in caste nexus. Many of his books are ruptured, torn, and made unavailable for readers. The editor Rajegowda comments on the habit of destroying Srikanteshagowda's works with the caste jealousy as, "People wondered and felt jealous about a *Sudra* (in terms of Srikanteshagowda, 'literature written by a *gowda*') who wrote literature seventy eighty years back. This might have caused the mischievous behavior of tearing, rupturing Srikanteshagowda's books."(Rajegowda xxvi) The reference of Srikanteshagowda states that it was difficult for a Sudra to assert himself as a translator.

The Caste Contradictions in Translations

Translations perceive caste question in two double standards. With the strong impact of caste system, translations used to fit themselves into regular patterns of castes system. It happens when the texts from alien cultures come along translations. Translators tend to fix the content material into a cultural context of the native society. In the case of early English translations in Kannada the English culture is made to serve the local tradition. For instance, if the Source text has the class stratifications, it is appropriated as caste stratifications in Kannada. The appropriation process is purely an intervention of a translator. Hence the context is suggesting a kind of cultural politics. In another option, translations do suggest modifications in social structures. It is because the translators are prejudiced with reform motives. Sometimes translations themselves serve as liberating space where caste is muted. When two cultures counter in the common space of translation, they used to work on common factors. At this juncture, the uncommon aspects might go backspace. The double sway in the treatment of caste question is thus a complex issue in translations.

The trend of early translations is rewriting the Source texts. This is a way of deconstruction. In the process of text making various new aspects occur. Especially when the pre modern translations were taking place among the Indian languages there was a kind of trans- creation as scholars like Sujit Mukherjee had pointed it out. The caste liberating translations happened in India when in the Bhakti movements were going on. The native devotees translated Source from main tradition sources to their respective languages. The Source text materials have been modified into texts of native tradition. The translators' intrusion can be seen in the transformation of the texts. The main tradition Bhakti, for instance, was not opened to all. But the native translations made it open for everyone. The God and gospel have been come to the common people. So the essence of Bhakti was shared by the devotees irrespective of their caste, class, gender specificities.

Not only in Bhakti tradition, in order to make the the Sanskrit texts flexible, they are transformed into native traditions (Thus they are rightly called as *-anu-vaad*) in all respects. They freed themselves from the context of the Source texts. Indranath Choudhuri in his discussions on translation that acts as knitting the traditions illustrates few instances from the medieval period. He mentions Tulasidasa and Jnanadev who in the medieval period, trans- created the Sanskrit Source texts. They felt Sanskrit as their language but they have to liberate the Sanskrit Source texts from the clutches of priestly class and elite caste people. Hence these translations became a means of liberating and reorganizing the society. (Indranath 6). The Saraladas Mahabharata namely-*Sudramuni Saraladasankrita Mahabharata* served as an alternative text. When there was a trend of Sanskrit Mahabharata, Saraladas, the founder poet of Odiya language, ventured to create alternative Mahabharata in Sudra language of Odiya is a significant shift. Saraladasa said to have liberated Mahabharata for his people i.e, the tribal people and Sudras. It happened in the Kannada tradition also. The founder poet Pampa created Mahabharata in Kannada alternative to Sanskrit Mahabharata. The Bhakti movement reduced the gaps between the upper caste and lower caste in their transformation of Source texts. The clots of caste or gender are sorted out in the native translations.

The kind of translations that existed during the pre colonial period was pushed back in the colonial period. Transformations here occurred to assert the cultural

identities before an alien culture. Caste in the colonial administration was a risk factor for both the rulers and subjects. Colonial project of designing a new pattern of civil society is obvious. The participant subjects are risked to adjust with the new patterns of institutions. But at the same time the colonial modernity provided the natives an opportunity to access the free space sans caste. Translations have to be diplomatic in dealing the caste issue in this context. They have either to support the caste ridden society or to opt for modern society. Since translations are the outcome of modern education, the translators need to pay attention to modern shifts around them. But they become very strategic in dealing caste issue.

The early nineteenth century Kannada translators faced the caste question. They have to re adjust with the perspectives of newly arising society. In the early phase they even rejected English education since it might free the caste rigidities. In Veereshalingam Pantulu's novel, *Satyaraja Poorvadeshayatregalu* (1899) the Brahmin narrator ridicules English education since it is generally known as 'holeyodu'(mean reading). He admits that he was sent to "school of Hunas'(suggesting alien English) forcibly. But he revealed that he was chanting Vedas while listening to English lessons (Ramarao 3). This dual attitude is the attitude of the youth in general.

The translations from English or European texts put challenges of culture before the native translators. The native translators tried to appropriate cultural issues like caste and its rituals. The social stratification of the foreign society is translated into caste hierarchies in the native translations. This habit of appropriation can be seen in the early nineteenth century translations.

The caste problem is felt serious in the translations of dramas. Since drama is a composite art of visual and verbal components, translators seemed cautious. When the Shakespeare's plays had been coming through translations their plots consisting of universal human nature that flew in family, marriage, man woman relations, love and so on attracted the translators especially the early phase translators. They received Shakespeare for his universal themes but could not cope up with the cultural differences. So they used to transform the plot and structures wherever they feel necessary.

To match the taboos of class with caste is a big risk to the early translators. They, being part of structured society, are used to canons of the native society. This element can be well explained with the example of Shakespeare's 'The Merchant of Venice' translations in Kannada. The racial hatred and unrest felt in the play is transformed into the native caste hatred and clashes. The Kannada translators read the racial difference to caste difference in our society. So the Jew becomes Marvadi (a Rajastani, Jain usually a money lender in the native societies) or Setty (In the caste hierarchy Setty belongs to a merchant class) here. The comparison could be better with trading business of the two communities. But the racial hatred that the Jew and Christian have is far beyond the business ranking. Moreover, there are no religious hatred between the two communities in Indian society. Therefore there is no question of hatred by 'stabbing the stomach and pull the flesh of measure'. Kerur Vasudevacharya in his translation matched the Jew-Christian racial clash to *Rajaputs* and *Maravadis*. The same play in the hands of Hanumantha Gowda suffered because the translator wished the play as Indian. He made the Jain girl to marry a Kshatriya boy in the witness of Brahmins. Anandarao's translation. (Panchali Parinaya, 1890) of the play equated the Jew- Christian clash to Hindu-Buddhist clash. The translator imagined the ancient clashes occurred between the Hindu and the Buddhists.

In another instance of translations of 'A Midsummer Night's Dream', the social appropriation question is dealt according to the native model of caste stratification. Srikanteshagowda, who in his translated work (*Prameelarjuneeyam),* transformed the context of working class to caste specific context. The working class assumed the roles of local skilled workers possessing caste nominations. The carpenter, barber, Smiths are in the local Kannada play the familiar roles (the place near flower bed of Vanajyotsna, some of the rustics were preparing to perform a play consisting of Shaving box, needle and thread, spade and blades', *Vasanthayamini Swapna Chamatkara* of Kerur Vasudevacharya,(Bidarkundi and others 156). The Kannada translations picked the inequalities of caste system. Each character in the Kannada translations displayed his caste totems and behaves according to his caste's canons. In Srikanteshagowda's translation, rustic characters while doing their drama rehearsals, used to tease and kindle the other character targeting his caste specificity. When the Barber sings well, Mayachari praises him as, 'after all the mouth is used to play *Shahanai*. This kindling is hinting barber's profession of playing *Shahanai* in the

temple)(Srikanteshagowda 133). The washer man Machyya comments, "does the water appear in Braber's shaving box when it does not in the washer man's tank?'(Srikanteshagowda 133*)* In the original play meanness of the characters displayed in their behaviors. But the translations degraded the characters to caste based meanness.

The case of translation of Indian texts there are varied trends working. Translations from Bengali, Marathi, Telugu predominantly contained the material of nationalism. Generally speaking, the translations among the Indian languages are similar in attitudes since they shared the common head of Indianness. However they differed in their approaches. When in the issue of caste, the attitudes in the translations from the Indian languages maintain the caste hierarchies. Though reform wave was rapidly spreading in the Indian society, the basic discrimination attitude sustained. It is well reflected in the translations. The regional caste discrimination is updated to national level discrimination. The belief in *Varnashrama Dharma* was strong among the translators. This is because the translators who participated in translation activities more or less belonged to a similar class, the upper middle class category.

In order to tackle the caste problem in the modern society, there are strategies followed by the Indian literature under colonialism. Marathi and Bengali literatures in the name of Hinduism found the enemy in Muslims. They went back to pre colonial period to fix their enemy. The racial hatred is highlighted in the fiction of the Marathi and Bengali novels. The class of intelligentia nurtured under the Presidency regions, generally belonged to upper caste. Their attitudes of framing a self sustained society against the colonialism are identical. The Hindu occupation in the translations activities deliberately avoided the caste fissures in the native society. Instead of sorting out the native issues, they drove the passion of hatred towards the ancient enemy. The trend of constructing the narratives of Rajaputs and Marathas is to establish the myth of valor they displayed before Muslims. One of the characters in the novel *Shakt*i (translated by Bharati Sampangi), the protagonist Shakti resisted a Muslim soldier by saying, "you are a *mohammadeya.* I am Hindu. You are belonged to inferior caste. Your religion is further more inferior. My caste and religion are superior. Though God might have created you and me, but his creation did not happen

in the same model."(*Shakti,* 38-9) The Muslim hatred is well expressed in almost all the fiction of nineteenth century. In the later phase of Bengali translations Saratchandra has been introduced. His sentimental novels seem to evade the caste discrimination. He chose the characters from different castes and classes for his novels. The theme of love disappointment emerged in Saratchandra's novels is again coming back to the idea that the social prohibitions could not be crossed in the caste ranked society. The traditional land owners, who belonged to upper caste, are the focus of interest in the Bengali novels.

The Telugu fictions by Veereshalingam Pantulu appeared like allegory. They possessed the issue of reform. But the play of reform is not satisfactory since it touched certain issues like girls' education, health widow remarriage. But these reform concerns are once again concerned to the upper caste. The caste residues are still present in the structures of novels. For instance, Veereshalingam Pantulu's novel *Chandramathi* has an episode in the court of king Ushinara in which a Brahmin scholar in the court openly declares that the inferior, shameful activities like murder, theft are evidently carried by the low castes in society. (Srikantasastry 3) In another novel- *Satyaraja Poorvadeshayatregalu* of Veereshalingam, the Brahmin protagonist flies to an imaginary land inhibited by women, for which he has undergone a voyage. While sitting in the ship he said he was sitting beside a low caste. But he says he was not disturbed. He claims that he can undergo purification act after the journey is over. The instance shows that the risks of crossing caste are always bothered for the educated class. They were searching for remedies for their transgression.

The trend of maintaining caste hierarchies is conspicuously seen in the early translations. It has been hidden in the later translations. Perhaps the priorities get changed during the next half of the translations.

4.3 Translation and Gender

Preface

Gender is a socially constructed fabric. Patriarchy privileges men over women that the latter have no authority over material and intellectual resources of the society. Patriarchal system provides self-definitions and norms for women. Patriarchy is that

social organization which produces and guarantees superior status for the male and inferior for the female.

Gender is a social and historical construct. Sexually defined femininity is governed by social norms; which again alters in the context of culture. Discursive patterns in gender as a social construct have many complexities. Therefore gender is a political concept one that it governs power structured relationship which one group is controlled by another. Translation practices in the gender configuration are going to be the issue in this space.

Translation- a Feminine Concept

As translation and woman share the second grade status in common, they are often compared in Translations studies. Indeed it is a common phenomenon in any literary canons to personify poetry/literature as woman. Even in Kannada literary traditions poetry is generally personified as belle. The tradition of invoking a female deity (generally Muse) is a formality observed in poetry. The canon is equally followed in classical, folk and oral traditions. The tendency of comparing woman and poetry or Muse is a patriarchal notion. Usually a male is assumed as writer/translator in literary tradition. So it is a canon in literature and translation. In the translation traditions generally a Source language is taken as female figure; the translator, being a male, woos the lady to fulfill his desires. Sometimes a translator imagines that he is negotiating with the two women simultaneously. Perceiving translation as woman provides a stretch to modifications as woman is the 'sojourner'.

The Kannada perceptions of translation often connote the lady love who belonged to an alien culture. Imaginations of Source language as woman rightly fit into cultural perceptions of woman as sojourner. There are various illustrations that explain their translation activities in woman metaphor. One instance would be of B.M.Srikantaiah in whose *English Geethagalu* translation, translation act is explained in terms of love relationship between the two women. He imagined the Source and target texts as two beautiful women whose loves he sought equally. His famous lines run like this; "I feel extremely happy in between these two loved ones.. ..I wish to exchange the ornaments of these two; I put ornament of that lady to this one' (Lines written before the translation work, *English Geethatgalu*. Self translated). This is one of the options to see that the translations are viewed.

Sexuality, Culture and Patriarchy

The Kannada translations history dates back to nineteenth century. But the footsteps of women translators can rarely be seen in the early history of translation. A very few women translators were preoccupied with translation activities. The participation could have achieved due to the break of nationalism in the country. Only after the introduction of English education to women in India they blossomed into readers and writers. Women were engaged in traditional training education like tailoring, cooking and nursing. Women who would develop interest of literature are very poor in number during colonial period. It happened to few women who belonged to an elite bringing up. Apart from these historical hurdles, there are efforts of translations from women side.

As translation was an activity restricted to creamy layer of the society. In this context, it is hard to expect the women participation in the limited space. Kannada instances may be seen in the literary magazines published by women themselves or literary magazines circulated among people with literary interest. But these efforts are minimal and therefore unacknowledged. The full length translations are rarely seen in the forms of books. The early translation efforts of women are seen in the literary magazines known as *Swadeshabhimani* and *Jaya Karnataka*. The growing education trend among the people inspired women to get education and involve in the activities of reading and writing. The enthusiasm of translating the texts only comes to them after they exposed to education. The women writers who had taste for world issues as well as national issues connect themselves with translation. At the break of the twentieth century, women identified themselves as translators in Kannada. These women translators followed the main stream trends of translations. Translations in Kannada during the colonial period were made from the English/European sources and Indian languages. The women translators who were involved in translation activities select the texts that interest them. Their attitudes as translators generally reflected the patriarchal canons and notions. The women translators who were involved in translation activities during colonial period are *Jayalakshmi Srinivasan, Bharati Sampangirama, Sou. Achamma, Sou.Rajamma, Sou.Bhandaram Savitramma, Kuppamma, Kunthalamma, Seethadevi Padukone H.V.Savitramma* and others. Jayalakshmi Srinivasan translated fiction/stories from Tamil. She even translated Indian English texts of biographies and non-fiction. Sou Rajamma and Sou Rajamma

were the twin women writers who made translations. Both the translators translated Sou Bhandaram Achammambe;s telugu text-*Abala Sachcharitra Male* to Kananda. M.A.Kuppamma in association with Gurunath Joshi translated Hindi text called *Mandira*(1943). Kuppamma has translated Saratchandra Chatterjee's novel as *Hemangini* (1937) via Hindi. Seethadevi Padukone translated Marathi writer Vinayaka Sadashiva Sukatankar into Kananda as *Heegagabeke*? (1929). H.V.Savitramma translated number of Ravindranath Tagore's works, namely, *Naukaghata, Gora, Mane Jagattu* and *Chinnada Doni*. Savitramma ventured the translation of Gandhi's biography written by Louis Fischer. She translated Chekov's stories to Kannada (*Maduvanagitti Mattu Ithara Kathegalu*). She is recognized as one of the best translators in Kannada. Shyamaladevi, who was editing the magazine – *Jaya Karnataka*, encouraged translations from women. She had published translations from other Indian languages made by the women writers. Interestingly they are women issues.

Attitudes of women writers during the colonial period seem to be pro mainstream. But when they choose to translate, they had preferred to women issues. The women issues generally were triggered by the ideology of nationalism. The main stream nationalist ideology is incessant with the women issues. The East-West divide in the society after the colonial capture was pushed the natives to think of women issues seriously. The women, as the nationalists perceive, are the representatives of tradition. They are indeed the protectors of values in the society. So the stress laid on the women issues during the colonial period. The mainstream dictations about the character of woman are evident in the nationalist literatures. So also in the Kannada translations orient themselves to nationalist attitudes. The women issues in Kannada translations are therefore to be checked. Most of the translations done by the women translators upheld the patriarchal values. The in between activities of women translations dealt the themes of model women. These translations appeared during first half of the twentieth century. Mandakini Bai's translation of Girijakumar Ghosh as *Naari Upadeshavu* (1928) illustrates the role of women since vedic period. It is a kind of appraisal of woman in Indian society. Jayalakshmi Srinivasan's translation of *Bharatiya Sadwimani Saroja Nalini* (1937) narrates the biography of Smt Saroja Nalini Dutt by sketching her character as model to other Indian women. Rabindranath Tagore wrote a foreword to the Source text. Tagore in his foreword, writes as, "

Today our role model is not the house maker but beyond that. We need today the woman character who works equally in the spaces of home and nation. We need not the woman abiding with traditional dogmas but with intelligence."(Jayalakshmi)

The texts produced by men translators and women translators have no distinguishing features of sexuality. The attitudes resembled one another. Though social relevance peeps through translations they are stable. The hidden attitudes behind the translations are seemed to be less checked by the women translators.

Treatment of Women Issues in Kannada Translations

The women issues are more sensitized in the nationalist literatures. Especially in the case of translations the women issues are further sensitized. Since the translators felt that women issues are tangential to cultural ideology. Therefore they deliberately intervene in the Source texts and transform the same. They justified their alterations in the name of culture.

The colonial period is a transition period. During the mid nineteenth century and beginning decades of twentieth century the patterns of patriarchy have been changing to new designs. The woman issue thus rose as an important issue during the period of nationalism. Let me take two illustrations from translations of Srikantesha Gowda and Ramarao from nineteenth century Mysore region. Srikanteshagowda translated Shakespeare's plays and B.Ramarao translated Veereshalingam Pantulu novels.

Translations of Srikanteshagowda displayed the transformations required to patriarchal society. In his translation of Shakespeare's 'A Midsummer Night's Dream' as *Prameelarjuneeyam* (1896) deal the gender attitudes of nineteenth century. The translator created the roles and context from his social milieu. The attitudes interfere in the source text in order to fulfill the value system of the target language. First of all, the play is given the touch of Hindu mythology. The play creates the frame of Mahabharata where there is a reference of woman's kingdom (*Prameela Rajya*). Arjuna, one of the Pandavas, while traveling in the name of piligrimage, happens to marry Prameela, who is the queen of woman's kingdom. Though the story is borrowed from mythologies, presently it is fixed in the location of Kerala, where the matriarchal system exists. The play seems to ridicule the woman's kingdom. The

replacement of queen in the place of a King itself is made for humor (M. Usha scrupulously sorted out the gender attitudes of a nineteenth century translator in her study of the play). Srikanteshagowda seems to voice the mainstream patriarchy of doubting the competence of a queen and her woman's kingdom. On the occasion of marriage of Prameela and Arjuna there are arrangements of entertainment. Prameela, while sorting out the program list, makes fun of a play called, *Sakuntala*. She says, "Sakuntala play! That too in Malaya kingdom! Women here are all Sakuntalas and men themselves are Dushantas. Every day the play of Sakuntala has been playing in every house of women's kingdom!"(Srikanteshagowda 181) The humor is created as a part of gendered notions in a canonical society. First of all, the reason for fun is the folly of making a woman, a ruler. Then the kingdom ruled by her is another stock for laughter. There is another instance in the play that ridicules the woman. The Source play consists of a playlet in the plot of the play. The commoners wished to perform a play on the occasion of the marriage of their queen. They select Pyramus and Thisbe for the performance. The translator intervenes here and introduces a scene from Romeo and Juliet. The playlet is also transformed here. Romeo becomes *Ramavarma* and Juliet becomes *Leelavathi*. They are not lovers here; they are husband and wife themselves. When Leelavathi drinks a solution for Ramavarma, the latter thinks that she is dead and he too drinks the poison. When Leelavathi begins to cry for situation, she says that she becomes widow here afterwards, what would be her fate? For her sorrowful expression, the priest Poojyapada, suddenly remarks, ''Rice flake and Curds, that's all!"(Srikanteshagowda 191) Though it looks like a funny comment here, it bashes the state of widowhood by suggesting the food designed for widows in the native society. When Leelavathi sings a song on widowhood, the woman question is reduced to mockery. The attitudes emerged in the translation are constructed according to the designs of a native society. The main ideal of the original play is entirely changed. If the source text tries to display the winning of true love, the translation creates a farcical scene while making fun of courtship and love making. The unfair part of translation is that it is entirely denting the sublime notion of woman's rule.

The translation tries to explore the kind of patriarchal values. The translator is careful enough to include the patriarchal outfit even in a woman's kingdom. The queen though represents woman's rule, stands for patriarchal values. Questioning the

patriarchal values are condemned in the play by the queen herself. When Kairave, the beloved of Jayanta, pleads her rights to marry her lover, she is denied of marriage rights without the consent of her father. The queen rules out the right of a lady that without the consent of her father marriage would not take place.

Srikanteshagowda has adapted several canons of the existing society of his age in his translations. In *Prataparudradeva* (the Macbeth translation in Kannada), the character of Lady Macbeth in the Source text is perceived in the native culture. Shakespeare's Lady Macbeth is a bold character. She embodies evil and equals to the characters of witches. It is a hard part to the Kannada translator to conceive the lady character in negative shade. Moreover, her boldness in managing the things embarrasses the translator. Srikanteshagowda sees Lady Macbeth's role in the scene where she receives Duncan as a Hostess as 'uncultured' behavior. He thinks it may not be suitable to the native society. He hints a transformation in his foreword to the translation by saying 'In Kannada drama Lady Macbeth's reception of Duncan may be objectionable. In our country women do not come out their chambers." (Srikanteshagowda 18) He forgets that Kittur Channamma, Jhansi Rani and others who came out of their palace chambers and proved successful warriors before men when he says in our country women never come out from their chambers. The translator intervenes in the scene and alters the lady as Indian lady. He allows Duncan to call Lady Macbeth as 'sister'(*Tangi*)in Kannada. By doing this he thinks that he is reducing the embarrassment of kissing the hand of a lady. In the Kannada translation Chandravalli (Lady Macbeth) welcomes the King but maintains dignity of the native tradition. The gender prejudice of the translator is an attitude.

Ramarao's translation of Veereshalingam Pantulu's work-*Satyaraja Poorvadesha Yatregalu* (1899), creates humor by dealing with the woman subject. This work comes in the same year when Srikanteshagowda's *Prameelarjuniyam* appeared. Both the works share a common stock of attitudes. *Satyaraja Poorvadesha Yatregalu* is a farce. It ridicules the women state which was imagined by the protagonist. Satyaraja, in his imagination, had been to an imaginary state called, *Sthree Malayala*. Though it is a romance, through the voice of the protagonist, it is made an allegory. The story runs like 'Gullier's Travels'.

The protagonist visits the land of women where every attitude of woman is checked and compared to mainstream patriarchy. He with great hypocrisy accepts the rule and ordinance of the lady land. The Kannada translation enthusiastically follows the mocking tone of the protagonist. Here there is no question of altering the context since the source text is also an Indian text. The land of ladies is imagined through a Hindu mythology. He exaggerates the land as, "There are no males in this country. Children are born only with the help of air. It is all true that whatever our ancients told about this land of ladies." (Ramarao 24) The tone that ridicules the fact that women live and even procure children without men, is explicit. The role of women in this country is deliberately imposed as the roles of Indian men. The protagonist reveals that the women in that land did not believe him when he explained men control women in his country. The farce continues when the protagonist further compares man woman exchanged positions in the land. If widowed women are forced here to shave off their hair there in the land of ladies men are forced to shave their beards and moustaches; if women conduct rituals for the sake of their husbands, there the men have to do. Likewise the entire living styles are distorted and made fun of the women subjectivity. The lady who taught him the Sthree Samhita told the protagonist that women are wise and potential whereas men are physically active. It is no match of wisdom and physical energy. So men have to follow women accepting her potentiality.(Ramarao 39) But to counter the lady's theory, the protagonist quotes *Manusmruthi* where women are given inferior roles. The work entirely orients the project of masculinity. The gender prejudices are highlighted wherever there are spaces.

The theory of women as potential cannot be easily digestible in the patriarchal set up. When the women exposed to English education during the colonial period, they started to assert in society with their emerging subjectivity. The progress in the personality development is hard for the patriarchal supporters. Though reform was the motive of an upper caste male, the ideal was not executed fully. The male attitude wanted to subdue the self of a woman. Woman's potential is interpreted according the elite class/caste ideals. The patriarchy imagined a woman chaste, obedient and faithful. In the nationalist circuits this image of woman is circulated with great fervor. Veereshalingam Pantulu who is the author of the Source text, is no exception. Though

Pantulu stood for reforms for women, his attitudes are suspicious with regard to woman.

Similar attitudes can be seen in the translations of Shakespearean plays. The nineteenth century attitude about woman is that they do not have wisdom enough; their range of intelligence is limited. If the notion table turns, the women must have become a fishwife, aggressive lady character. The male attitude of looking at woman's shrewd intelligence is again an instance of mockery. In the history of Indian translations show that Shakespeare's 'Taming of the Shrew' gets translated into several Indian languages with great enthusiasm. When the Indian language communities were imagining themselves as the part of great Indian identity, they shared certain attitudes in common. One among them is the patriarchal attitude. It can be well explained with the instance of translation of 'Taming of the Shrew'. The translation first appeared in Gujarathi in the name of *Nathari Firangeez Thekani Avi* (1852). Similarly in Bengali it comes in the title-*Chamunder Shiksha* (1915). In Kannada two versions of translations appeared. They are; *Chandi Mada Mardana* (1910) translated by Lakshmanrao and another-*Thratika Nataka*(yr) translated by Honnapurmutt. The series of translation attempts of the play shows the men temperament. Sisirkumar Das writes,

> The use of the title, *Nathari Firangiz* is a clever device to appropriate the story that satisfies Indian male chauvinism without demeaning Indian womanhood, while underlining Indian criticism of the European female. It was important for the translators to remind this reader that *Ḱate* was not an Indian but a Firangi.. ..(Das 52)

The Kannada translations reflected the similar attitudes in dealing woman's status. The male translators seem to have the pleasure of sharing the 'taming' project through their translations.

The prejudices of culture with regard to woman's position in society are parts of nineteenth century sensibility. The translators intervene severally when source texts produce culture differences. Even the publishers intrude in the texts they are going to publish. They too felt the role of cultural pioneer in the native society. Intervention of publisher of The Merchant of Venice Kannada version (*Venupuriya Vartaka*,

translated by Hospet Hanumanthegowda) in the cultural problems of the play states the presence of a cultural monitor. The publisher openly declares that he is publishing the translation after correcting the language and content of the play. The publisher raises the coordination of a daughter and a father in the Indian society. For him, the daughters in India do not deceive the parents. They are indeed brought up in a cultured family. So the sequence of Jessica who elopes with her lover looks absurd and vulgar for the publisher. The daughter in the translation is made to go along with her lover without looting her father. Thereby she is proving her love status as dignified.

The male attitudes continued even up to mid twentieth century. In a Amruthachari's translation of Hamlet, known as, *Santapaka,* Gertrude is taken for granted as an evil, characterless mother. She is given the name called-*Kapatavati,* meaning deceiver. The conflict and tumult of original play are vanished in the translation. Translation provides space for cursing a bad woman-mother (Are you a mother or a dog?-says the character here in the play). Gertrude is cursed here for she did not deserve her faith to her husband and she sold her character to her in brother in-law (*Santapaka*, p. 6 &7). The male attitudes support the patriarchal values very enthusiastically. If the source texts contain elements/events/characters that seems to be against the mainstream patriarchy, their text values would be reduced. The Kannada sensibility enjoys the translation of 'Taming of the Shrew' in the native dialect. When in the case of Othello translation it falls. Basavappa Sastry translation overrides the question of sexuality in translation. His *Surasena Charitre* upholds the value of *pativratya* (the sole love for husband, faithfulness of wife) instead of suspicion and cuckoldry elements. In the last Act performance of Ohtello, he is bullying the lady by his over passions of anger and suspicion. The Sastry translation simplifies it as, "you are looking like Arundathi. Even the attendants of Death fear to touch you"(IV Act)(Basavappasastry 93). The racial elements that disturb the husband and wife relationship is totally neglected in Kannada translation. The couple with different racial backgrounds in the play gets the authenticity of marriage but fails to get the approval from the native minds. If the passions of love and tension are neglected the play becomes caricature. The Kananda Othello (*Surasena Charitre*) is proved to be a caricature of the original. The Kannada translators felt embarrassment with the passionate scenes of Romeo Juliet and Othello. The expressions of love

seemed a cultural question to the native translators. This shows the attitudes of the native translators regarding gender.

There are many instances that present the attitudes of the translators towards gender. Translations adapt the changes and justified the same for they are altering the contexts for the sake of retaining the native society. The translators worried about the character loss in women. In order to prevent such happenings the native translators intervened in the plots of source texts.

Finally, the gender attitudes are shared attitudes among the male translators in the space of transaltion. Vilasini in *Bhranti Vilasa* comments on lives of women as, "Sister, of women are given more liberty it causes more pain. There is no freedom to women in water, earth, heaven everywhere. The water born, earth born creatures have abided by this rule only"(Venkatacharya 17). I think this is a true judgement of male authors penetrated through translations. .

Gender and Nationalism

Generally speaking, the concept of Nation is the projection of a mainstream. Nationalist debates focus women issues keenly. The nationalist trend of searching a new self of a woman is because its emergence with strong patriarchal notions. The woman during nationalism is considered as culture preserver. She is the savior of native culture. So patriarchy begins to practice new ways of controlling women. It even begins to discover new strategies of gender controlling. Imposing new codes thus is common phenomenon during this period. As modernity entering into the native societies, the question of culture becomes crucial. The old and new stereotypes co exists during this period.

The motive of new patriarchal attitude is to explore the feminine essence in the native expression. The strong impulsive feminine self is maintained throughout as 'mother' figure which idealizes womanhood. Nation as woman is symbolically represented in many of the Indian genres. The potential woman figure legitimizes the nationhood. Stereotypes have been regularized during the shift from old to new order.

The Kannada translations continue the attitudes of the mainstream in depicting woman as an ideal protector of the Hindu society. This notion continues till the end of

the freedom struggle. The woman portrayal becomes a part of translations too. There are many numbers of translations that tried fixations of woman in Hindu society. For instance, Siddavanahally Krishna Sharma's translation, *Hidnu Kutumba-Punardarshana*, produces certain ideals pertaining to Hindu woman. It is written as,

> Woman is the watcher of culture; she protects the home culture and traditions against the influence of the foreigners. ..If the Hindu women would have not been the protector of culture, Hindu society would have been subjected to various changes. The Hindu men praise the Hindu women for their extraordinary service to Hindu society.(Krishnasharma 80-81)

There are deliberate efforts of erecting a new woman that is anticipated by the new patriarchy. These efforts have been the part of Kannada translations too.

If the translation works that appeared up to 1925 are surveyed, there is a streamline of morality worked in the assessment of woman. The individual morality of a woman in the twentieth century is theorized in the late thirties of twentieth century. It was after Gandhi's influence, the notion of morality in public life began to appear. The woman's morality is a sub issue tagged to the morality issue.

Translations in the Gandhi period generated a kind of morality among the readers. There is a little space for woman's morality in those writings. The Hindu woman image has been explored by the male writers in the nationalist literatures. The translations found them models in order to uplift women. The Hindu is incessantly associated with the concept of morality. The male attitudes appropriated the concept in translations. The Kannada translations during Gandhi's era, have given space for discussing women issues. Though Gandhi himself allowed women questions as part of his ideology, the attitude is opened for sharp criticism from feminists. The attitudes expressed here are allegedly male oriented.

The Elite and Elegant Woman

In Venkatacharya's Neerade an ideal woman (*sati*) is defined as, "The Aryanari is a kind of ideal women who are ready to protect their womanhood at any cost, indeed, they think that keeping their womanhood character is their prime duty. They are ready to pledge their lives for the sake of their ideal."(Venkatacharya). The ideal womanhood is usually described in the term called '*Aryanari*'. The term explains the elite standard. The nationalist ideals pool the ideal woman image from

the ancient tradition. But at the same time it was re adjusting the image for new frames of modernist society. This project is carried out through education motive.

The nationalist imagination of a new woman is a limited view. The gender roles prescribed to women are home maker and nation builder. In the present title, the nationalist attitudes are discussed with reference to Veereshalingam Pantulu novels in Kannada.

Veereshalingam Pantulu is known as reformer. He was interested in women education and widow marriage. His novels serve his ideals to great extent. The Kannada translations enthusiastically pursue the ideals of Veereshalingam. I take two of novels of Veereshalingam here for discussion; they are - *Satyavati Charitre* (translated by Nanjanagudu Ananthanarayana Sastry) and *Chandramathi* (translated by Nanjanagudu Srikantasastry).

Satyavati is an ideal character who represented the modern woman. Her ideal life is described according to the new manifesto of nationalism. A woman in nationalist thoughts should be educated. So that she could keep the health and hygiene of the home and society. Satyavati displays the same expected character. She has the sense of cleanliness and she used to keep her surrounding clean. She has endorsed the concept of health. She matched herself for everything that a new society demands. She, being an educated , conducts awareness program among women in the house. She harmonizes between the English education and native tradition by proposing the iconic Indian woman. In *Chandramathi*, the protagonist urges for women education. Though the plot dates back to mythology of Harischandra, the emphasis laid on the modern woman education. Character of Chandramati is described as following:

> Chandramati, being educated, is very well known to the merits of education. She inspired women around her about education and made them educated. She inculcated *Satidharma* to the women around her. She established schools for girls in her kingdom and made education possible. Hence the women followed her became educated and followed their husbands in all respects without interrupting them in their good deeds. They gave up their ignorance. With the help of their education they can be able to understand the emptiness of gorgeous dresses and ornaments. They did not demand their husbands for such ornaments. The lived as models for the world being *pativratha..s.*(woman who is faithful to her husband)(Srikantasastry 78)

The descriptions from the novels of Pantulu suggest the ideal woman of nationalist concept. *Satyavati Charitre* is a new kind of fiction that is introduced to Kannada readers. It is almost similar to allegory. It demonstrates the values of womanhood through characters. The author conceived his fiction to generate the Indian woman values. In the preface the idea is well explained as,

> This fiction which is written in lucid style of Kannada. It is to show the common issues and everyday happenings that might happen in all families. There is no magic reality here in this prose.. ..Dear Ladies! If you read this fiction you come to know about the character woman Satyavati and you fall in love with her and you would be able to see the right characters in persons around you.. ..(Anantanarayanasasty 2&4)

In Chandramati, there is a sentence saying, "girls should be trained as good and obedient before they tread in their in-laws houses."(Srikantasastry 5)

The attitude of nationalists that woman should get education, is to fix the problem of cultural behavior on woman. The print and publication accelerated the pressure of a new woman. Maharishi Karve, who proposed the Japanese model of education, puts the option of education with the responsibility of home and family. The popular trend has been reflected in the translation texts in the nineteenth century. Therefore, when the reformer Veereshalingam Pantulu proposes his propagandist novel, *Satyavati Charitre*, he made the heroine flexible of English education as well as the traditional knowledge system. To quote from the novel:

> As Satyavati is a new generation woman, other women find fault with her. Her follies are, firstly, she reads not the bad tempered poetry like TaraShashanka Vijaya, nor does she spell the name of any amorous poetry. Whenever she finds time, she used to read the biographies of good woman. She keeps herself clean and keeps the environment clean. She used to refer books like *Arogya Margadarshi* etc. .. ..Her follies stretch this much. If she is wrong in this sense, all the women should do such follies in their lives and make nation progress. (Anantanaryanasastry 10-13)

The good woman image is anticipated by the patriarchy. The attitudes of dictating womanhood is high during nationalism. It had been continued throughout the first four decades of twentieth century. This is nothing but cultural politics.

Reform Motives

The reform motives are taken up seriously by the writers of the nationalist movement. The translators shared the temperament to large extent. In fact, the translators explored the local interest about the nationalist issues.

The wave of change in the nineteenth century became a sensibility itself. The burning problems that needed reform therapy are Sati, Widow, Child marriage, female infanticide and so on. The British made decrees in order to prevent the seemed evils in the Indian society. The Indian reformers also enthusiastically took up the issues that are in the forefront of Indian society. But the operative reforms are only limited and applied to a few communities. The problem posed by the reformers is said to have limited perception. The reform motives are frequently generated in Bengal. Since Bengal stood as source of inspiration to most of the Indian languages, the problems of Bengal were spread over to all Indian regions. The woman question in this context is focused on certain issues that are made universal. Translations from Bengali literature hyped the issues in their respective target texts. When the translators used to translate texts having reform attitudes, the target texts continue the ideal in the native language.

The reform motive is all pervasive during national movement. The translators are involved in the debates of reforms. The pro reform and anti reform attitudes can be seen in the target texts. There are passages that describe the *Sati* practice. The translated fictions, especially from Bengali and Telugu, of nineteenth century took the privilege of focusing the Sati issue. In Venkatacharya's translations one might find the passing remarks or a little detail about the Sati.

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CHAPTER FIVE

CULTRUATL POLITICS OF TRANSLATION: GENRE

5.1 Introduction

5.2 Translating Poetry

5.3 Translating Novel

5.4 Translating Drama

CHAPTER FIVE
CULTURAL POLITICS OF TRANSLATION THROUGH GENRE

5.1. Introduction

The present chapter is going to discuss the attitudes behind translations in the context of genres. Translations had introduced certain genres to the native Kannada literature. The western impact through translations helped in the shaping of modern literature in Kannada. The present chapter is aimed to enquire the factors of intrusion, re-writing and other translational strategies in the context of genres. As the genre is one of the important spaces for translators, the present chapter tries to explore the influencing factors of genres in Kannada literature as well as Kannada translation activities.

The concept of genre is generated through Greek. Aristotle, in his poetics, discusses about types, i.e, genres. Under this heading he explains tragedy and comedy. According to critics any literary form or genre is a problematic issue. Critics believe that there are no distinguishing features or characters like genre. But our reading of literature in modern times is incessantly tagged with genre. The Chicago (American) School of Criticism has considered genre as one of its important tools of criticism. The growing affinity towards social criticism also promoted genre orientation in literature. M.H.Abrams observes,

> Current theorists conceive genres as social formations on the model of social institutions, such as the state or church, rather than on the model of biological species. By structuralist critics, a genre is conceived as a set of constitutive conventions and codes, altering from age to age; but shared by a kind of implicit contract between writer and reader. These codes make possible the writing of a particular literary text, though the writer may play against as well as with, the prevailing conventions. In the readers, these conventions generate a set of expectations, which may be the controverter rather than satisfied, but enable the reader to make the work intelligible –that is, to naturalize and ordered by codes in the prevailing culture. (Abrams 109-110).

David Massey explains, "The establishment of a classification of genres is rarely a purely taxonomic exercise and often introduces a hierarchy of values that grants greater literary or even moral worth to certain "type of writing". For Greeks, tragedy was "more noble" than Comedy."(Macey 159)

In general, the genre itself proposes a kind of politics. The likes and dislikes of certain genres are politicking the attitudes behind the use. For instance, poetry in Indian context is much significant genre. It is associated with the godhood. The novel, similarly, has attracted the middle class readers. In this way, the selection of genre promotes the attempts of writer as well as the society.

It is said that it is a linguistic attempt to pool the non-lingual aims. "Genre theory exploits all aspects of socio-cognitive knowledge situated in disciplinary cultures in order to analyse construction, interpretation and use of linguistic communication to achieve non-linguistic goals."("Genre").

Patricia Waugh observes,

> Contemporary theoretical critiques have tended to assume that the deconstruction of the authority of the literary canon is a politically subversive strategy that strikes the heart of the institutionalized authority of established literary studies.. ..In these canons, however, representation of political identity is as important as, and finally inseparable from, aesthetic values.(Waugh 71)

The above cited explanations justify the fact that genre as political identity in literature. The cultural studies thus rely on genre as one of the significant tools for study. Translation has an important stake with genre as it orients itself to cultural studies.

Basically translations occur between two texts. The source text is invited into a target language to fulfill certain issues of the latter. This phenomenon takes various shapes while it occurs in the target language. The genre is one such distillation from the source text. Technically speaking any genre retains implications of structures. If a target language does not have a genre which is available in a source language, it is supposed to modify the structure for its purpose. Or else, it will produce a new kind of its own. There are cultural factors that intervene in this phenomenon. Taking the privilege of translation, the target language translator goes on checking the cultural

possibilities of the Source text. This phenomenon is further accelerated when put in the colonial context. The act of receiving and modifying a genre would mean political act in the colonial context. On the one hand, the colonizer intrudes, modifies, and shifts the genres of the natives authoritatively, on the other hand, the natives use the subversive strategies in modifying, adapting the genres of the master language texts. The master language's genres are followed, interrogated, and modified by the target language. This would result in the production of hybrid texts in the target languages.

In the Indian context, due to colonial interaction, genres have the high vibrations in literatures. The rulers' perception of the native genres is supposedly suspected with prejudices. The rulers tend to create 'types' through translations. The natives follow, interrogate, re-create the genres of the rulers through translations. Hence this space is providing ample space for creativity. The Indian translations combat with the new genres like novel. Though they mimicked the genre, they used to produce hybrid forms by mixing the native prose genres. Even in the most expressive forms like poetry and drama in the Indian literature, new alterations are introduced in the basic structures. Translations go on creating spaces in the genres they received from the western education. As genres are crucial choices of any translator, their treatment is to be noted carefully.

The Colonial Impact

The Kannada language, far from the beginning, has taken Sanskrit as its source language. Translations from Sanskrit happened in various ways like trans-creation, adaptation and so on. After colonial encounter, Sanskrit translations have to take the new shapes. Even then, Sanskrit translations to Kannada outnumbered the translations from other languages. Though, the Kannada language pursed the Sanskrit genres abundantly, they are modified and used (For instance, the Sanskrit *Raghata* becomes *Ragale* in Kannada). Sometimes parallel streams of Kannada and Sanskrit forms have run in Kannada. Therefore Sanskrit translations have to bestudied differently.

Under the impact of English education, the natives tend to change their literary tastes. Indeed, new genres like novel generated a new class in India as it happened in England. The government translations began under the colonial rule. So the natives, who came in contact with the English domain, had started translating English texts.

The new genres were specially designed for the students (of English education) and the middle class leisurely sects. The new genres which catered to these classes began to form a wave of thier own.

Translations among the Indian languages shared some common features in their literatures. Exposing to new genres and acquiring them in one's language is a common phenomenon that can be seen in the Indian languages. Through the common sharing of colonial rule, the Indian literatures tend to shift their paradigms according to the new era. The communication among the Indian languages made them to exchange certain forms of literature. Being well exposed to the English rule in the homelands, the regions like Bengal (Calcutta Presidency) and Maharashatra (Bombay Presidency) were able to produce new kinds of literatures in the country during nineteenth century. Their impact on the regional languages gave impetus to translations. Therefore, most of the literates learnt English and started mimicking the English genres in their languages. The Press, the Printing and circulation helped the spread of genres that these two regions acquired. The Kannada translations which were opened to new genres of the west began to mimic them in the native tongue. Interestingly, the Kannada translations received and revived genres through Bengali and Marathi. The Kannada sensibility is more vibrant in translations than those occurred in Indian Source languages. Even though due to the missionary translations, English translations were occurring simultaneously, the native love for other Indian languages is evident. So the shifts in the genres are made according to the native Indian models. It is indeed a 'twice-born'.

The Kannada Perception

The genres are more apparent during the colonial period in Kannada literature. The early Kannada translator, B.Venkatacharya, claims that he is going to introduce a new genre to Kannda literature through his translation (Venkatacharya in his translation- *Bhranti Vilasa* (1876), declares that he himself made the new genre popular).

The colonial translations in Kannada are markedly running in two streams: Translations from English or European languages and translations from the Indian languages. Though the influence of English education generated certain genres into Kannada, however, the translations from Indian languages accommodated more forms

to it. The pan Indian sensibility of sharing the western influence, made Kannada to take part in the national identity formation event.The Kannada language imported genre and sensibility from its fellow Indian languages largely. Venkatacharya, has given a cue in this matter as: "From the influence of English literature, the Bengali literature since fifty years, has been changing. In the Bengali literature, like English literature, there are Daily News papers and Weekly, Fortnightly, Monthly, Bi-monthly magazines"(In the preface to *Durgesh Nandini*). One can recognize the influence reflecting through Bengali. Though the influence of English is vivid on Bengali, it does not mean that it followed the foreign language blindly. The shifts and distortions made by Bengali are more negotiable to Kannada translators. So the cultural politics in this regard is very keen and intricate.

The Kannada sensibility, in the meanwhile, was preparing to find new forms and idioms. B.M.Srikantaiah, who is the staunch leader of Kannada identity during colonial period, spoke of acquiring bilingual/multilingual accesses to enhance the Kannada language. The Kannada translation has found many shifts in acquiring the new genres. The tendency of changing genres is common; changing subject and structures are also done perpetually. Venkatacharya's *Bhranti Vilasa*, for instance, is made out of The Comedy of Errors, a Shakespeare's play. Drama genre is made as a romance. Genres in Kannada shift according to the cultural allowances. They occurred with modifications till literal translations knock the doors of Indian translations.

5.2. Translating Poetry

Poetry is an ancient genre in Kannada literature. Far from the beginning of literary history, poetry occupied prestigious position in Kannada. It was circulated among the common as well as the court people equally. By nineteenth century, poetry writing/reading had suffered a pushback. Muddana, who was a popular prose writer of nineteenth century, made fun of poetry as '*Padyam vadhyam Gadyam hridyam*'(meaning prose is intimate than poetry). Throughout nineteenth century, there were no representative poetry collections. Prose and play were worked out with enthusiasm. Obviously, the nineteenth century tendency of translations was towards forms like drama and the novel. The newly establishing class during the colonial period preferred to read the playful versions of drama and the novel. Translators used

to cater the likings of the people of the age. Poetry seemed to recover late in the translational history. It waited till the second decade of twentieth century to rejuvenate itself. New expectations of poetry begin quite late in this regard. The trend of translations imagined a new perception of poetry in content and structure. The older versions of poetry are thoroughly revised after countering the English poetry.

The native Kannada translators suffered hurdles in translating poetry as the structural features of the western poetry do not seem to sink for ancient structure of Kannada poetry. Far from the beginning the Kannada poetry has relation with Sanskrit poetry tradition. Many of the Kannada poets are bilingual (Sanskrit+Kannada) scholars who followed the Sanskrit tradition with great respect. The matron space of Sanskrit did embarrass the Kannada translators earlier. But the modern translator should face with not only with the poetry structures but also with the power structures of languages when he opted for English poetry.

The content is also a problem to a native Kannada translator. Earlier, the Kannada poetry was religious. The colonial sensibility of favoring secular content began to peep through translations. This shift is a paradigmatic one. The epoch making *English Geethagalu* translation in 1921, showed how the Kannada sensibility is blossoming according to new demands.

Translations are done not without attitudes of culture as well as institutions. These attitudes are carried by the new English educated class deliberately. This class can be divided into two categories: one, being interested in transforming the native society to that of western. For this, it needs to update the western aesthetics. Another set of poetry translators take up translations for text books(This group includes primary school group to higher education). These two categories started translating poetry from English or western poetry according to the demands of institutions rather than individual likes. So the attitude of shaping culture is more or less a deliberate option of the institutions.

The Missionary Attitude and the Modern Kannada Poetry

Though this thesis is not intending to focus on the Missionary translation, it is relevant here to mention the practice and experiments taken up by the Missionary people in improvising the Kannada poetry. The missionary took interest in

transforming Kannada poetry only with the intention of religious conversion. The communal intentions of the missionary people are reflected in their translations too. The missionaries wished to attract people for which they need to use a regional language to communicate better. This resulted in many more profitable issues for the native languages. The missionaries wandered in the Kannada speaking regions and collected data and manuscripts. They modified a new printing technology in the native lands. Also, they developed a script for Kannada language. A printing machine is adapted to publish the literary manuscripts as well as text books. The missionary translations are done in both directions; translation from Kannada to German/English; and translation from English/German to Kannada. So translation activities are bilingual in application.

The Kannada translation history tells us that translations have begun at about 1832. But they are marked as limited activities. Since the missionary is the only group who indulged in translations, lot of translation activities is unknown to the natives. Moreover, the missionaries, though stood in the forefront in the field of translation, are interested in religious activities. They put a communal frame to their activities. So translations of early missionary group did not appear much significant.

Earlier the missionary people translated poetry from the Bible. They even attempted creations of their own. They used poetry as propagandist literature. The missionaries are the first to take off the poetry of new kind in Kannada. Though it is communal in content and they suffered from language as well as structural jerks, poetry as a new genre came into being. The missionary also intended to translate moral literature through poetry. Religious attitude of this kind of poetry was visible and the natives hardly turned to this kind. The missionary attitude is deliberate and authoritative. So it has nothing to do with new poetry with the matter of content. But the missionary translations helped the structural shifts in the modern poetry. The missionary have opted the Kannada and Tulu languages for their translation efforts. Srinivas Havanoor has pointed out 68 missionary Kannada songs at 1845 in the mission publication (Havanooru 395). As the missionary are far ahead in printing and publication works, translation activities are carried out in a big way. It is B.H.Rice who translated the Christ songs to Kannada at the most. He is said to have translated Christian songs in the model of *Dasara pada* of Kannada literature.

The cultural politics of making use of existing poetry genres to propaganda the Christian songs is visible during the missionary period. They have adapted the existing meter, rhyme and rhythm of Kannada but filled with the stuff of the Christian themes. By the missionary negotiation the Kannada poetry genre is set to exposed to new kind of structure. Rice who is said to have translated Christian songs in the model of *Dasara pada*, seemed to structure them in German/English meters in his translations. He never gave up End rhymes in his translations. During this period, there was Second letter rhyme that was very popular in the Kannada poetry. These deviations are examples of translational attitudes of the translators. The missionary intrusion of Christian themes in the old existing Kannada meter and structure is a translational strategy. They intended to change the faith of the natives by using the native's material. This strategy is well followed even in the independent constructions of the missionaries. The best example is Kittel's long Christ poetry is spread in ancient Kannada meters. Srinivasa Havanoor has observed that though earlier translations of the missionary are trying to follow the old Kannada structures, later, the missionary used to pick up the new expressions of modern Kannada. These modern translations are almost nearer to modern lyrical structures. For this,

Srinivasa Havanoor mentions Wesleyan translation of *Nisthara Ratnakara*(1863) and Miss. Anstey's *Keerthanegalu*(1869) where these translations are on the verge of giving up of old versions of Kannada poetry.(Havarnoor 397). The structures of Christian psalms have been put in modern version.

Though the missionary translations mend the ancient forms of Kannada poetry, they stand as harbingers of new poetry. The communal politics of the missionary in their translations are indirectly helpful to Kannada. The missionary translations in Kannada have generated an altogether a modern version of Kannada poetry.

The Textbook Orientations

The poetic genre in a new form appeared through textbooks in the early period of translations. The Kannada speaking areas during colonial period were shattered into pieces. They were politically shared by various rules. The Mysore region has the Kannada speaking environment to large extent than other regions of Karnataka. There was indeed large production of text books in this region in a well organized way. But

in the north Karnataka region, especially the places under Mumbai Presidency, there were no Kannada text books for teaching the Kannada children. This necessity is felt by the European rulers. One of the reports regarding the Kannada situation in the field of education explains as following: " The canarese language has never been taught and cultivated in this Division, as the Gujarathi and Marathi in theirs.. ..in this Division, Canarese books(and Masters) are only in course of preparation"(The Canarese 48,49 and 62).

The missionary interest in establishing schools observed the text book lapses in Kannada speaking areas and made it convenient by writing and publishing text books for the Kannada children. The London Missionary Society, whose bases are in Belgaum and Bellary, published text books in Kannada. The Basel Mission in Mangalore published text books in Kannada and Tulu languages. These Mission schools established in Hubli, Dharwad and Gadag later. The government started appointing translators for making text books to fulfill the demands from these regions. The text book production has a big deal of the British government's involvement during that period.

In the pan Indian scenario there was uproar for English education during nineteenth century. A demand for secular education has changed the world view. Incorporating new ideals in poetry begins after this development. The religious poetry is slowly got vanished from the scene. Though the missionary is intended to translate and scribe the Christian songs, they introduce the secular kind of poetry in the school syllabus. Generally the poetry prescriptions include common human feelings about nature, god and human nature. The God in the prescribed poems are rarely suggesting a particular god of any religion. The missionary people and other English educationists wished to introduce the moral texts. This was a hidden agenda of Christian ideals indeed.

On the demand of English education, English poetry translations began in Kannada. At the rise of the modern Kannada, the missionary people concentrated more on producing grammar books and text books for the natives. The bulk of nursery rhymes were introduced to Kannada in the nineteenth century. These rhymes were written/translated both by the missionary as well as the native writers. The native translators are given assignments of translating children rhymes. The Kannada text

books of first phase do consist of rhymes and a bulk of lyrics from Renaissance and Victorian poetry. The nursery rhymes for Kannada children, common prayer songs for everyone, common life philosophy for man-are covered in the early poetry translations.

The early Kannada translators including S.G.Narasimhacharya and Panje Mangeshrao and others have the attitude of providing good poetry texts for the native students through their translations. Their option laid on English literature. S.G.Narasimhacarya's translation of 'Twinkle twinkle little star how I wonder what you are?' as *mirugu mirugele nakshatra* for children was popular. The same rhyme has been translated by Kadekaru Gopalakrishnaraya for children. S.G.Narasimhacharya, who worked as a translator in the Government, tried many more poetry translations from English to Kannada for Kannada textbook purpose. Thi.Nam.Srikantaiah, a well known Kannada writer of Navodaya, while writing a preface to English Geethagalu, recognized that the poetry translations from English which appeared in the textbooks in the beginning of the century are generally belong to S.G.Narasimhacharya.(Ananthanarayana 48)

Meanwhile, Panje Mangesh Rao and M.S.Puttanna have edited certain textbooks earlier. They have accommodated Hattiyangadi Narayanrao's translation of Shakespeare's lyric. It is taken from 'The Merchant of Venice' (Quality of mercy is so strained'). This translation appeared in the Kannada Book II for school students. The translators of this period tried to improvise the taste of the school children through their translations. However, one can see these translators are mimicking the original too much. But the usage these two translators improved is far reaching. The onomatopic gesture and imitation of sounds are well captured in their translations. The translations of S.G.Narasimhacharya and Panje, have set models for children lyrics in Kannada. This trend of translation for textbook purpose is also reflected in the north Karnataka region. Teachers from the training schools of Dharwad and Belgaum of the north Karnataka region also contributed in this regard.

The appearance of B.M.Srikantaiah's translations in the college text books is another epoch making event in the field of poetry translation. The *English Geethagalu* introduced a new fervor among the youths and educated class. B.M.Srikantaiah translated not only the poems but the sensibility from English. When the colonial

education was sounding high, the native text books used to contain the original as well as translated poetry in parallel. The text books made an impression of reading new genre of poetry among the natives.

The translators of poetry are entirely set to change the attitudes of the natives through new kind of poetry translations. It is in a way a kind of constructing regional assertion as well as Kannada speech.

The Religious and Secular Choices

Far from the beginning the Kannada poetry was religious in its nature. The choice of secular attitude is only formal. It is Pampa, the beginner of Kannada poetry, who declared that he lit secular in one of his poetry and *jinagam*(religion of Jainism) in another poetry. Pampa is very clear in his motives of conducting two kinds of poetry. He illustrated his words through two poetry works. Following the footsteps of the Prime poet, succeeding poets pursued the same trend. Therefore, the religious or communal attitudes project the Kannada poetry at about one millennium.

The characteristic feature of Kannada poetry is jostled with the colonial impasse during nineteenth century. The missionary efforts of lifting Kannada poetry to new heights failed due to the religious motives of the missionary. The trend of creating space for secular poetry was ignited after English education. The parallel translations from Indian languages Kannada received a good number of religious text translations. Translations from Marathi, Tamil, Hindi, Telugu and so on do contain the large number of religious poetry translations. From Marathi *Jnaneshwari, Saint Tukaram's Abhangs, Datta Charitre, Trikala Bhajanas Brahmananda Bajans* are repeatedly translated to Kannada, From Telugu *Bhakta Manoranjani, Bhaktamruta, Basava Purana, Rukmini Parinaya* etc are translated to Kannada, From Tamil, Nalayar and Alvar's *Prabhandhas, Advaiyar, Srikrishna Sevratham* are translated. From Hindi, *Tulasi Ramayan* is repeatedly translated. Rama and Krishna *Kathas* are also translated as abridged versions. They stand as pure examples of religious attitudes of the translators. There appears a question that -Why do these poetry translations committed to religious texts? Quite opposite to this tendency, translations from English cover the secular pulp in the colonial rule. The Indian translators maintained the double standards in translating Indian poetry texts and English poetry texts. As the Bhakti tradition of medieval period has the connectivity through its

religious and metaphysical essence, the translators seemed to think of connectivity and mutual intelligible quality of Bhakti and religious texts.

It was only with English poetry things began to change in new terms. The English poetry translation in Kannada has been proved more or less secular during colonial period. After the experiments of the missionary in Kannada verse, the colonial orientation of producing poetry texts lean towards secular features. As C.P.Krishnakumar, a noted literary historian, observes, "The modern Kannada poetry has flourished already in the period of the missionary. Only at the end of nineteenth century and beginning decades of twentieth century, it continued in the forms of translations (Krishnakumar 136). The alternative growth of modernity and the growth of other genres in Kannada, might be reasons that urged the modification of poetry. The growth of middle class which has acquainted with English education is aspiring to see new experiments even in Kannada.

The Kannada translators, who thought English as model for their new poetry, started translations during first decades of twentieth century. They become the harbinger of the modern poetry in Kannada. The translators who translated from English poetry are S.G.Narasimhacharya, S.G.Govindacharya, Panje Mangesh Rao, Hattiyangadi Narayanrao, Govinda Pai, B.M.Shreekantaiah, D.V.Gundappa and others. The poetry translations flow not in a continuum. Rather, poetry translations have gaps and have no connectivity from one translation to another. Some of the poetry translations appeared in Kannada textbooks, some in literary magazines, or through individual circulation.

The content of early poetry translations is taken from Shakespeare and the Victorian poetry. Shakespeare becomes the source of inspiration for poetry translators like play translators. Selections from Shakespeare's plays are generally opted for translations. S.G.Narasimhacharya translated Ariel's songs-'Full Fathom Five Thy Father Lies' and 'Where the Bee sucks' from 'The Tempest'. Hattiyangadi Narayanrao in his collection, *Angla Kavithavali*(1919) chose to translate a verse from Shakespeare's The Merchant of Venice. It is none other than Portia's, 'The quality of Mercy is so strained' Narayanrao translated it in the title-*Karune*. He translated from the V Act, Scene I of the same play, a verse part as '*atichitra suswarada bala.. ...* There are even passages from III Act, Scene I, IAct, Scene I of *The Merchant of*

Venice in his collection. Translations from *Measure for Measure(I Act, Scene, i), As You Like It(IIAct, Scenei), Tempest(4Act, Scene), Love's Labour Lost(IAct, Scene,i).* These translations are translated with true Kannada essence. Narayanrao made his translations from Shakespeare and other poets. The Drama Companies in Karanataka, which have adapted Shakespeare's plays for performance, have also made some songs translation from Shakespeare.

The most appeared poetry in translations is the Victorian poetry. It is meant for new generation and therefore appeared in the anthologies. The Victorian poetry is having nature themes, human beauty and human nature in abundance. These qualities attracted the translator very much. They picked the universal themes in the Victorian poetry. The Victorian poetry is divided into Romantic as well as Victorian. Both carried the common human philosophy in poetry. The Romantic and the Victorian poetry inspired the newly educated people. Many translations catch the subjective zeal of the above mentioned poetry. The aspiration for good, secular poetry is fulfilled in these translations.

The trend of translating the Victorian poetry began earlier to S.G.Narasimhacharya. He translated Wordsworth's 'To The Cuckoo'. S.G.has translated Goldsmith's 'The Hermit'(as Preshitha Priya Samagama). Thomas Gray's elegy was translated by S.G.Govindacharya, Jayaramacharya and H. Narayanrao. Noted Kannada poet Govinda Pai has translated Shelley's 'To The Skylark' as *Banakkige* and Wordsworth's 'To A Butterfly' as *Chittege.* Narayanarao in his anthology *Angla Kavithavali* has translated many of the Romantic and Victorian poems), *The Passions* (William Collin), *Elegy Written On A Country Churchyard*(Thomas Gray), *Ode To Heaven*(Shelley), *The Realm of Fancy*(Keats), *A Character of The Happy Warrior* (Wordsworth), *A Psalm of Life* (W.H.Longfellow), *The Poor Voter On Election Day*(Whittier). Milton's *La Allegro And Il Pensuro* is an exception here. Narayanrao has anticipated B.M.Sreekantaiah in his translations of *Rule Britania, Character of A Happy Life.*

B.M Srikantaiah, like Naryanrao, has selected the Romantic and the Victorian poetry for translation. His anthology almost followed The Golden Treasury of Palgrave in selection, taste and choice. The translation of B.M.Sreekantaiah has made

the right track to modern poetry. He used to catch the lyrical poetry from English. As L.S. Sheshagirirao observed,

> The sixteenth century Shakespeare, Spencer, Burns, Blake, Wordsworth, Shelley, Keats, Byron, Tennyson, Browning-all these poets are popular lyric poets. Therefore they influenced the Kannada Navodaya poetry. The Metaphysical Poetry, the Augustan poets rarely inspired the Kannada poets. (Hosagannada Sahitya Charitre 96)

May be the above said poetry are having religious base, the Kannada translations did not opt them.

Succeeded by B.M.Sreekantaia's translations, there started an era in Kannada called *Navodaya*, (meaning new rising). It is not only a movement it is a kind of sensibility. After B.M.Sree, in the third decade of the twentieth century there appeared a good number of poetry translations in Kannada. Many of them are individual attempts. Some are anthologized. To name some of the significant translations are Matthew Arnold's Sohrab Rustum(D.V.Gundappa, 1932), Tennyson's 'Morte De Arthur'(as Devadattana Marana, by Mallari Rajarao Ambadasa in 1936), W.H. Longfellow' s 'The Song of Hiawatha'(as Veera Hiawatha by B.Shankara Bhatta and B.M.Sharma). Likewise the list of translations continues. All these translations once again, more connected to the eighteenth and nineteenth century English poetry. The trend of translating nineteenth century poetry continued throughout the twentieth century.

The Kannada Navodaya master poets like Kuvempu and Bendre have passions for the Romantics and Victorians. These two Jnanapit awardees approved the Romantic poets' sensibilities. Kuvempu adapted many poems of the Romantics, namely Francis Thomson's 'The Frolic of the Pound' as *Devaketu* and Browning's 'Pied Piper Of Hamalin' as *Bommanahally Kindarajogi*. Kuvempu adapted the essence of the English poetry and transcreated them in Kannada. It is said that when he was writing *Bommanahally Kindarajogi* which was inspired by Browning's 'Pied Piper of Hamalin' he even did not has the copy of the original poem! Kuvempu justified his creation as, "Some thought that this poem was taken from Browning's narrative. But I deny, this is neither the imitation of the original nor the translation. It

is the trans-creation of the narrative."(Kuvempu 1066) In his first collection of poems, Kuvempu translated Wordsworth's 'The Solitary Reaper' as *Holada Hudugi*. Kuvempu made it his convenient poem. The attitude of Kuvempu in poetry translation is that of re-creation of the English poetry. He even wrote of influences of the Romantic poets on him in one or two poems. Bendre, on the other hand, is interested in Keats. Indeed, Keats is very near to his sensibility. The Kannada poet opted to translate George E Russel in Kannada. He even selected few poems from Russel's collection-'Candle of Light' by 1922. Bendre and his friends' group used to read Russel probably for his metaphysical attitude Besides, sit is believed that Bendre translated a ballad of a martyr. This poem is appeared in his poetry collection called-*Uttarayana*. Beiug a poet of originality, Bendre sees translation source as his inspiration. He never attempted literal translations in his career.

Most of the native translators expressed the impossibility of bringing English poetry to Kannada since it is secular and profane. The rigid nineteenth century rigid mindset of the translators restrained poetry translations probably due to the notion that poetry in the Indian context is all sacred. As we see the poetry translations from Indian languages tend to religious texts. Genres like novel were severely condemned because of its loose and profane gestures. The secular trend of poetry only developed early in the twentieth century. Love, courtship, personal emotions, passions are given scope in the subjective poetry. And this kind of poetry is liked by the educated class in general.

The Structural modifications-Prosody and Rhyme

The poetry form is modified and made flexible in its structure. In fact, poetry form is renovated in colonial translations. The poetry form in translations gets structural shifts. This is due to countering the genre with a new point of view. The renowned translator of English poetry, B.M.Srikantaiah, while translating poems from English, expressed, "I wish to sing a song by exchanging the dress of that(English) girl to this(Kannada) girl."The very expression tells the structural shifts. The dress metaphor hints of one's fittings and size measurement. When it is meant for the other, it needs structural rearrangements or repairs. So the Kannada poetry should wear the newly rearranged dress through translation.

The Kannada translators worried about bringing English poetry to Kannada because of its structural strangeness. Though content of English appears attractive, there are structural challenges like meter and rhyme and rhythm. The existing meters seemed to be either insufficient or invalid for new verse types. Major discussions run in Kannada regarding poetry translations on the structural aspects of poetry. One of the early translators, M.L.Srikantesha Gowda, writes in his preface to Kannada translation of Macbeth as, "It is metre which gives glory to poetry. Likewise, if Figures of Speech, Characteristic features, Simile, metaphor, history, moral, justice, community, tradition, rituals-all change what would happen to translator's position?"(Srikanteshagowda 13)

The premonitions of translation remain concrete with regard to structure. The prejudice of certain issues like meters and rhymes created more botherations. The English rhyme scheme and the concept of rhythm are quite different from that of Kannada tradition. The Kannada *laya* and Englsih rhythm vary in their meanings. Narasopanth, the son of Dhondo Narasimha Mulubagilu who was one of the early translators in Kannada, has written a dashing article about the structural lapses in translations especially from English. His article is published in *Vaghbhushana* journal in 1918 as it is quoted by Dharwadkar in his literary history. The writer attacks the translations from English to Kannada severely as they murdered the meter. According to him, there is no connection between English and Kannada. There is lot of difference between these two languages. Therefore, it is absurd to pursue the structures of English in translations. He goes to the extent of saying translators are murderers of Kannada language as they translate against the ancient scholars' canons of poetry. These translations won't serve the Kannada language in any way. We do not need such crow like, owl like poetry any more if they translate against the canons of poetry (Dharwadkar 50). The rage in this expression can be clearly directed against the structural changes that the native translators intended to implement.

The missionary adaptations of new versification modules little inspired the native translators. The early poetry translators confined to ancient modules of meter and rhyme scheme in their translations. Ram.Shree. Mugali rightly points out that except Sreekantaiah, the other translators followed the rules of ancient meter and rhymes (Mugali 207). Translator Hattiyangadi Narayanrao, though chose the new

poetry of English, restricted himself to ancient Kannada meters in his translations. If Srikantaiah modifies the verse translations in everyday speech, Narayanrao limits his translations. The changes in structures and attitudes occur only after Srikantaiah's translations. Therefore his anthology is epoch making one in Kannada.

The English translations in Kannada have adapted many modifications. Many of the translations use deconstructionist strategies. The English meter is deconstructed in Kannada. For instance, Blank Verse in English is modified as *Sarala Ragale;* Free verse in Kannada is taken as *Muktachanda*. The early translators have cultured the blank verse in Kannada very much. This is used in translations of Shakespearean songs and other lyrics.

S.G.Narasimhacharya and Hattangadi Narayanarao have translated English poetry, keeping its content but modifying its meter by applying Kannada meters. By and large, their translations followed the missionary strategy of keeping old structures for new themes. But it is B.M.Sree who tried the native meters of oral tradition with those of English. So his translations appear more novel. Sree has adapted the native Kannada *layas* (like *Bhamini laya* of 3,4letters). The newness of themes pressurized the Kannada translators to modify the meter. Acknowledging the diachronic changes in the Kannada meters like *Dwipadis, Tripadisand Chaupadis,* the Kannada poetry translators experimented with the new forms. Shivaji Jois has well observed as,

> There are varied models of poetry translations available in Kannada pertaining their subject, passions, language, meter etc. There are experimentations like mixing ancient Kannada usage like *Vritta and Kandas*, the Nadugannada meters of *Shatpadi, Chupadi and Dwipadi* into modern Kannada and so on. In modern Kannada, there is a process of amalgamation of ancient and medieval meters. This new fusion is used as meters in modern poetry.(Shivajai 316)

As Ram.Sree.Mugali has recognized in his literary history of Kannada, the first novel-Yatrikana *Sanchara*(1857) there are few poems constructed in *Bhamini Shatpadi;* some poems are in 4 letter count of *Chaupadis*. According to Ram.Shree, these attempts are the first of their kinds which tried modifications in meter. Even in the missionary translations of Christian songs four letter, four line chaupadi is used. It is because the four line structures well suited to musical compositions. (Mugali 207)

Translations that are meant for text book purposes are also pursued the ancient meters of Kannada known as *Shatpadi*(6 line construction), *Chaupadi(4* line construction) *Kanda(4* line construction), *Sangatya* (4 line construction) and so on. S.G.Narasimhacharya, the early translator of poetry for textbooks, has never given up the native Kannada meter in his translations. He translated Wordsworth's 'To The Cuckoo' into Kannada (Baro Vasanthada Kanda Ba.. ..) in *Sangatya* meter. Jane Taylor's 'The Star'(MiruMiruguve Ha Kiru Tarageye..) in *Sara Shatpadi(*6 line stanza). When Panje Mangesh Rao translated the same, he simplified the metrical heaviness by using children rhyme(Minugu minugele Nakshatra). If S.G.Narasimhacharya followed the rigid rules of rhymes and meter, Panje made it little bit simple. Though S.G. said that he has the attitude of writing poetry in 'people's language'(Harikrishna Bharanya 159), it did not happen in him. Later in Panje tough surface has been ruptured. These activities are examples of translation conflicts faced by the translators in Kannada.

Panje Mangesh Rao's translations of English poems have appeared in the beginning of the twentieth century. But he did not clarify clearly about his translations. Most of the translations are said to be inspired poems. Panje never distinguished between translation and own creations. His poem *Tenkanagaliyata* is said to have taken inspiration from 'The Frolic of The Wind'. In the same way, 'O Call My Brother Back To Me' emerges as *Annana Vilapa* in Panje. Wordsworth's The Last of The Flock' becomes *Kadekunji* in him. These are simply modified versions of English in Kannada *laya*. As V.N.Hegde observing the changing modes in the Kannada poetry translations, says, "Until then, in the Kannada poetry content and form should be coordinated. After B.M.Sree attempts of introducing English poetry models to Kannada, the understanding of content and form as variables. Poetry form has to change according to the content."(Hegde 25)

Considering the matter of rhyme scheme in translations, again it is a big deal of difference. In the Kannada poetry, the second letter rhyme is a regular feature. Translations of poetry bring shift in rhyme position in Kannada. The second letter rhyme is shifted to last letter.

The development in the poetic forms is also the feature appeared after the communion with the English/western poetry. The Kannada poetry developed

individualistic attitude. It resulted in lyrical poetry of subjective kind. The sonnet, the elegy, the ode and the Ballad are the poetic forms that entered into Kannada poetry through translation. But these forms came to use in the second and third decades of the twentieth century.

The Shift in Poetry Translation: *English Geethagalu*

B.M.Srikantaiah's 'English Geetagalu' (1921) is an epoch making publication of translation. The anthology eulogies the human values in general. B.M.Srikantaiah is careful enough to harmonize the culture questions in his translations. He selected carefully the common human issues. Even though a poem like 'Alau Britania' (Rule England Rule) is there in the collection, it has sprung out of great stock of love and respect to the ruling colonial government. B.M.Shree's translations proclaimed the arrival of new poetry which has amalgamated essence inside.The Kannada poetry after receiving good number of translations from English was able to produce a new kind of poetry (Navodaya). This poetry exercised new metrical forms and lyrical forms as well.

When *English Geethagalu* bashed Kannada poetry, the first harvest of translation was over. It means the difficulties of translations are almost solved. The English education was wide spread and became popular among the native communities. The first countering experiences of nineteenth century are different from the seasoned twentieth century. The sensibility of the twentieth century is reflected in the cultural attitudes of the English educated class. The colonial rule was deep rooted in the native communities. Therefore cultural attitudes of the twentieth century were imbibed by the natives.

The translation of B.M.Sreekantaiah states the phenomenon of cultural exchange. His famous line that represent translation runs as I wish to exchange the dress of the two ladies'(English and Kannada). The exchange means a lot in translation. The cultural attitudes are harmonized in Sree's translation. The anthology of translated poems acted as a catalyst to hasten the process of modernity among the native communities. The modernity proposed here is a kind of attitudinal. By and large, the anthology gave impetus to paradigm shifts in sensibility, structure and positionality.

B.M.Srikantaiah, like his fellow contemporaries, has been harmonizing the cultural issues in translations. He, being an English Professor, has affinity towards English. But at the same time, he exhibits his Kannada identity. The interesting thing is neither the language issues nor the cultural issues cause conflicts in his stand. B.M Sree never stood opposed either to the Colonial rule or to the Raj rule in Mysore. Synchronizing the issues is proved successful in B.M.Sree. He cleverly deals with issues with universal emotions. He balanced both English and Kannada traditions in his choice of poems. At the same time he generated an awareness of constructing speech of our own. So his translations, though cover the themes of universal humanity, have been working for assertion of Kannada speech. As A.S.Sridhar rightly points out that B.M.Sree lacks dialectical perceptions; therefore, there are no features of countering guts in him(Sridhar 51).He also opines that poems like 'Rule Britania' comes without hesitation in Sree, since he little cared for political identities. But his translations of love poems feed cultural politics. '

B.M.Srikantaiah in his translations appropriates universal themes. The culturally disputable issues are least given space in his translations. The poems consisting of most celebrated human values are given importance. For instance, Henry Newman's 'Lead Kindly Lighr', is a common prayer song itself. Though Newman is a tractarian, his religious ideas little interrupt the pure soul's prayer. So the poem has good reception even in Kannada translation and till today, it is one of the best read poems of Kannada poetry. Likewise, Sir Henry Voten's 'The Character of A Happy Life'(as *Sukha Jeevana*) gives a model of man for all societies without any cultural contexts. The songs in *English Geethagalu* do not have men and women from particular culturally specific contexts. Therefore they have reachable quality to a great extent. But on the other side, the critics point out that the collection do not have either the revolutionary songs or the politically structured poems(except, *Alau Britania*). It is a strategy of translator. BM.Sree is deliberately made his choice and he meant them for a particular class of society. During his period, there were cultural issues like Brahmana-Sudra, upper class-lower class etc that raked up in the Mysore region. But he harmonises the hegemonic issues in his translations.

The major political issue in *English Geethagalu* is rising of Kannada speech among the Kannada speaking communities. Most of the translators, including B.M.Srikantaiah thought that by borrowing (means translation) the Kannada speech develops as potential one. Srikantaiah's popular speech in Vidyavardhak Sangha, Dharwad, underscores the significance of negotiation with Sanskrit and English. According to him, in the changing circumstances, English became a source language. But Kannadigas should also negotiate with Sanskrit, which is also a motherly to Kannada. This harmonizing strategy of B.M.Srikantaiah shows what he wished to have from translation. He gave up ancient Kannada usage in poetry. But he conducts it in his drama effort-Ashwathaman. So Gopalakrishna Adiga, a trend setter of Navya poetry in Kannada, wrote a poem on the dialectical approaches of B.M.Sree in translations. Adiga recognizes the double standards of B.M.Srikantaiah which lay hidden cleverly.

To conclude with, the Kannada poetry has been directed towards modern verse by the missionaries earlier. Then as a part of text book, it grew as a genre. The reading of poetry became a taste is a happening of twentieth century. However, translations brought new themes, new passions and structural shifts to Kannada poetry.

5.3 Translating Novel

The Kannada translations have occurred only through novels and plays in the early phase. Play, being an audio-visual art, has attracted the people. Whereas novel, being a "pocket theatre" itself made its way into the public domain.

In the context of Modern Kannada literature, novel was propelled first as a new genre. Amur said, "It is curious to know from the point of literary history that the modern Kannada welcomed novel rather than poetry."(Amur19) It means translations have introduced a new genre to Kannada literature.

Novel has been developed in the capitalist system. Being the part of colonialism capitalism accelerated a value system of its own. Novel appeared as a reflection of this new system. As Banjagere Jayaprakash observed,

> Novel and News papers have pushed an imagined community to re present itself. According to Anderson, novels and news papers served as tools to an imagined community as it has to know the ideological feeling of the members of the common nation as well in European context" (Jayaprakash 12). Amur opines the same when says, "Though novel is said to have appeared by countering feudalism by and large, it has direct relation with colonial experience.(Amur 3)

In case of India, during nineteenth century, colonial rule was deep rooted. It was the early period of modernity. English education, Industrialization and Trade and Commerce have gave rise to a strong British empire in India. In his minute to Lord Macaulay, Rajaram Mohunroy has a demand for English education in India. The then Indian education system was teaching metaphysics and philosophy. The Young Turk Roy asked the secular education for the benefit of the Indians. He anticipated the Indian folk to get an access to secular education of the world. Macaulay on the other hand, denied the native education system and had the idea of introducing English education in India. As a result, the English education seeded in India. There onwards, the nineteenth century witnessed the new educated class arising from Indian society. This new class soon started mediating between the rulers and the natives.

The world views of the new class in fact, needed that space for their expression of new social life. Susan Jeffords opines that the novel rose for the needs of middle class literary needs; their cultural cares have well sought the new form called novel (Padikkal 34). Padikkal conveys that the same has happened in Kannada novel. The Kannada novel has raised mainly due to the philosophy or the life visions of the educated class. (Padikkal 26) He also mentioned Susie Tharu who stated that the first breed of novelists and translators tried to locate translation metaphor. It has two purposes that one, to establish novel form and another to shape personality of a reader (182). These facts convey that the novel as genre is not only a literary form, it has the status of an institution. ,. The English education in India has given out an educated class. This newly emerged class has been trying to readjust the existing value system. At the outset of changing context, novel appeared as an appropriate form to express the new class.

Novel became a pan Indian phenomenon during nineteenth century. It covered the range of experience from colonial experience to rise and growth of nationalism. B.Venkatacharya in his foreword to Kannada translation of 'Durgesh Nandini' remarked about the novel genre in Bengali literature as below:

> By countering with the English literature, not surprisingly, according to English feelings, the age of novel has been started in Bengali also. Few of the Bengali scholars had written novels already. But the age of novella has not yet started. After the publication of 'Durgesh Nandini' of Babu Bankimchandra Chattopadhaya, there onwards, novels were produced following the example of the same and thereby, the age of novel has also been begun in Bengali literature.(Venkatacharya x &xi)

By putting these words it seems that Venkatacharya is quoting the example of Bengali to call the attention of the natives on the genre.

The Kannada novel being pursuing the pan Indian phenomenon, has been emerged as a new genre. It has tried to capture the new moral aspirations as well as political conscious of the newly rising class. The epoch of Kannada novel has been given impetus by translations.

Looking back the period of Kannada novel, it was cracked in the period between 1875 and 1930. The period was inaugurated by the translated works. Wyglel translated 'Piligrim's Progress'(Bunyan) into Kannada as 'Yatrikana Sanchara'. Another two versions of the same novel also published during the missionary period. During the mid nineteenth century, the native attempts flowered. The native attempts of English translations like 'Robinson Crusoe'(S.B.Krishnaswamy, 1857), 'Unfortunate Murad' as 'Nirbhagya Murad'(Bapu Subbarao, yr) paved way for the genre. Among the Indian language translations, 'Yamunabayiya Sanchara'(from Marathi, 1859) came out from Basel Mission. The novel hit the crude customs of native society. By the end of nineteenth century, with the sole efforts of Venkatacharya, Bengali novels started arriving through translations. Novel translations from Bengali were continued up to mid forties and after of the twentieth century. There were attempts from Telugu, especially from Veereshalingam Pantulu.

It seems that one attempt from Malayalam has been put by Basel Mission authority, i.e, 'Sukumari'. In 1899. According to Srinivas Havanoor, who wrote early history of modern Kannada, no other novels occurred except few mentioned above during nineteenth century. Then onwards, novel translations have been continued. The present thesis is interested to focus on the early attempts because the novel was flourished by the efforts of translations.

Novel as a Form

Says Masti Venkatesha Iyengar, a noted Kannada short story writer and critic, "What we have today called as novel was begotten from English literature."(Venkateshayengar 49-50) It is a common attitude that can be seen among the Kannada literary world. The Kannada translators of the early period have recognized novel as a form which was actualized after communion with the English literature. In fact, the Kannada translators discussed about the new genre generally in their forewords or prefaces. Many of the translators kept the English term 'novel' as it is. Venkatacharya who introduced the form to Kannada in a big way, kept calling novel as novel; sometimes he opted to name it as 'Upanyas' as the original. Srinivasa Havanooru observes that in the native traditions 'Kadambari', 'new story', 'upanyasa', 'Book' and so on are used as synonyms for the genre (Havanoor 545-6). Bengali writers named their works. Saroi Bandopadhyaya's note is worth mentioning here; "Upanyas', the Bangla term for the novel invites inquiry about the etymology. There was a time when 'upanyas' meant an 'unreal' and entertaining tale."(Bandopadhyaya 32)

B.Venkatacharya, who translated 'Durgesh Nandini' to Kannada in 1885, used to call novel in many terms. He wrote prefaces both in English and Kannada to 'Durgesh Nandini' where he tried to analyze the new form called novel. In his conveyance note he wrote as follows: "This book has been constructed according to the model of English form novel.. .. 'Novel' means 'Upanyasa'. Novel means a special form in literature which has been popular very recently." In his English version foreword, he wrote as; "A Novel in the sense in which it is understood in English is not familiar to the Kanarese-speaking public. I was induced to undertake the translation of the present work, which is a novel by the well-known Bengali

Novelist of the day-Babu Bankim Chandra Chatterjee."(Venkatacharya) In 1910, Venkatacharya, in his 2nd version of Durgesh Nandini translation, said that he has translated all 'Upanyasas' of Bankim Babu except one or two. All the 'Upanyasas' have been translated only after taking permission from Bankimchandra. He continued to say, "as there was no previous books (called novel) which were available in Kannada, I was inspired to scribe this book as well". This statement clearly state that novel was a new genre to Kannada. It was passage from translations.

While Venkatacharya's assumptions of a new genre is giving impetus to discussions on novel in the Mysore region, the north Karnataka region was already had the abstract of the form indeed. The term 'Kadambari'(synonym for novel) was spread somehow in the north Karnataka literary field. Gangadhara Thuramuri, with his translation of Banabhatta's 'Kadambari' as 'Karnata Kadambari'(meaning Kannada Kadambari, a prose work), has indirectly coined the term called –Kadambari in Kannada for novel. As Srinivasa Havanoor mentioned, Lakshman Bheemrao Gadagkar, a writer from north Karnataka, named his prose work as 'new novel(Kadambari)'. It is Venkatacharya who like north Indians call his translated works as, 'Upanyasa'(Hindi/Bengali), 'Novel/Novella'(English). But by twentieth century, the term novel was wide spread and the genre was well recognized in the Kannada term-Kadambari.

For the analysis of the genre, it is good enough to look at the discussions of Venkatacharya about novel. To quote a passage from his preface: "What is a 'novel'? What is the motivation of novel? .. .. Previously people got satisfied with the readings of unreal unnatural series of situations. I told that those types had been stopped gradually. Instead of that there was a system of narrating natural descriptions of situations of human beings had stared… .. Instead of historical novels domestic novels began with the natural description of human beings. It was gradually gave rise to significant novels of kind that would introduce the human history as well. The intentions of those kinds of books are to pictographically describe the human history which was akin to society with all its evils, misbehavior and so on with good number of examples to inculcate lessons to human beings. A' novella' is to act as a mirror so that every reader can see the image of himself. Many philosophers said that if novels

have good intentions they would become social theories or social science theories. (Venkatachayra xii) The note well explains the then expectations of a new genre.

Gubbi Murugaradhya, one of the forerunners of novel genre in Kannada, while writing a preface note to his novel, 'Sringara Chaturyollasini' discussed the features of a new genre. He revealed that he wanted to translate a novel from English but he gave up since English traditions might be fatal to our Hindu traditions. To inscribe a novel like prose in Kannada, selecting any mythological story from the native traditions, it would mar the real English genre-novel. So he quitted both the ways; but tried to modify the genre with English novel model adding Hindu respects. That was what he imagined as novel in Kannada. (Patil 16)

From the above perceptions one can understand the fluctuations in allowing the new genre. The anxiety is mainly due to cultural intrusions through this genre. However, from the words of Venkatacharya and Gubbi Murugaradhya, it is clear that the new genre is constructed for the common people. C.N.Ramachandran explains in his article on Kannada novel and colonialism as, "The first breed of Kannada novelists and critics seemed to have perceived English genre-novel as genre for contemporary life, vivifying the imagined stories devoid of *ashtadasa* (18 descriptions described in Sanskrit poetics) descriptions."(Ramachandran 363)

The novels in Kannada which came through translations made the genre similar to English Romance types. Venkatacharya, for instance, translated many Bengali novels similar to Romances. Later, the Kannada novels pursued historical (with more or less gothic style) as well as detective types. Gangadhara Thurumuri's Bana Kadambari translation has stood a native model of romance in prose to Kannada. But from the influence of translations from English and other sources, concept was more or less similar to original. Here queries should to be taken regarding the deviations in translations.

The Kannada novels adapted the Indian traditional story- telling technique to an extent even in translations. Though the original texts seemed to be outstanding model for the native translators, it was not entirely the mimic of the original. It was however, a hybrid text forming. Countering the foreign texts might have led to

adaptation to some extent in the content; the genre was set to hybridization. Shakespeare's play-Comedy of Errors, for instance, came to Kannada through novel genre. The hybridity was conceived by Eshwarchandra Vidyasagar in Bengali. He made the play a novel. The same was followed by the Kannada translator. Venkatachary translated 'Comedy of Errors' with great respect, not to Shakespeare but to Eshwarchandra Vidyasagar. He justified the transformation that Shakespearean play was lacking in *Dasharupakas*(Characters that a drama should possess as defined in Sanskrit poetics). So he made it 'novel like sentence make' (Venkatacharya 7) This novel form is purely imitating the native narrative style of story- telling. Shantinath Desai, while commenting on Nationalism in Kannada context, made a comment. "Though a culture seems to adapt from foreign culture in the transition period, there is no mechanical reception in it. Because any culture receives from foreign culture according to its needs, not more than that...."(Desai 38) It happened in the case of Kannada translations also. Novel as a genre has been adapted by Kannada translators in two kinds: one, being mechanical, mimicking the original to maxim extent, another, being creative, by destructing the source. It is almost a kind of 're-writing'. Most of the Kannada translators have opted the second one. Novelists like Galagnatha never minded to reconstruct the genre according to the native traditions. The writer himself asserted in his prefaces that he translated Harinarayan Apte's '*Gada Ala Pan Sirihagelu*' and '*Kamala Kumari'* literally. Most of his translations are re creations added with creative pulp of his own. His note on translation is bold and it is as following: "I did not forget about myself and my Kannadigas while translating novels. I extended whenever I need it, I curtailed wherever I do not want. I added more things if I wished; if I did not want, I made it precise. I am not the puppet of the genre rather it is." (Galaganath 14) It is clear in the speech of Galagnath that he used the genre according to his wishes. Though he has borrowed concept, form, content from translations, it does not mean to him. He is bold enough to declare himself as mere 'writer', not as translator. It is not surprising when one sees the attitude of Kannada sensibility. Throughout its translation history, Kannada language stood creative and showed interest in trans -creation.

Readers of Novel

The Kannada critic L.S.Sheshagirirao made a comment on readership of novel in Kannada as,

> Novel construction can be possible only when the circle of readers is wide enough.... Establishment of systems called Press clubs, transportation of books, sale and so on could result in increase in the numbers of literates and readers who have leisure to read. Moreover, one who wishes to find interest in life flourished then only novel and short stories would develop.(Sheshagirirao 136)

L.S. Sheshagirirao rightly pointed out the support system for the growth of novel. Novel in Kannada has created space equally among the scholars as well as common readers. The Kannada translators were aware of their readers. Some of the translators described which group comes under target and what is the profit of reading novels. Here are some quotes: Bharati Sampangirama, in her translated work-Sakti, allowed all kinds of readers: " A marriage without love is described here. At the same time the novel is displaying the righteous way of marriage. Hence it is offered to all categories like old, children and male and female."(Sampangirama 111) The translator's voice suggests the social coverage of a novel. Sriranga, who was a well known Kannada playwright, wrote of how he and his generation waited for Galaganatha's paper *Sadbodha Chandrike* carrying his novel. (Sheshagirirao 408)

Translations propelled novel as a genre. The new genre raised queries regarding its readers and the impact of reading. The discussion oriented the moral questions of the new genre. The translators welcomed the structure of novel and made it convenient for the native tradition by modifying it by using Indian prose models. But the moral core of the new genre is a cultural issue which has to be tackled with care. Translator's anxiety is well expressed in adapting the novel from other cultures. The culture question mainly raised among the middle class since this class emerged as Victorian in nature. Venkatacharya and other translators of nineteenth century were fixing a kind of moral responsibility to the newly emerging educated middle class. The anxiety is mainly on holding Kannada language as medium; so that Kannada culture would remain among the folk. So translators pressurize the educated group to reading and translating.

It was a hot debate of moral that was circulating among the newly opened up group. While adjusting new moral codes in social life, the translators bothered about vulgar applications of novel. Rahamat Tarikere observes, "During the first half of the twentieth century, novel reading is equal to '*Nach Gana'* watching. Novel reading is believed to be an uncivilized act. It is indeed a barred act for pregnant ladies since novels damage their mind and body. Even advertisements are published regarding this matter." (Tarikere 12) Sriniasa Havanoor quoted a note of translator of *Sukumari* from Malayalam. The translator revealed that he was giving a good stuff to read rather than then existed novels. To quote him; " At this time, the English educated people are very much favoring novel reading. Most of them started translating novels from Malayalam and Kannada too. In any language, for instance, novel readers' mind get contaminated by reading novels especially youngsters whose minds would be poisoned through novels. In order to prevent it this book is translated."(Havanooru 369)

Translators of that period, take their readers for granted. This attitude is very much seen in translators of first phase. This is because, as Amur guesses, "the writers writing with traditional value systems as standards and the readers whom they target are the same since there are no major cultural differences. All their readers were "Dear Readers" for them. The writer of the period has the big responsibility of regulating culture and taste of the reader community.. ..Their chief concern is to generate good social and moral values along with entertainment. Therefore novel has undoubtedly acquired a social dimension during that period."(Amur 22) Galaganatha, the reputed Kannada translator cum writer is famed with his moral preaching through novels. He never denied himself in declaring that he is a moral propagandist of first kind. He intrudes in his novels and occupying space to deliver morality. He justifies his intrusion as he thinks novel as medium for social seasoning. Moral passages are therefore common and part of Galaganatha's novels. In one of his novels, Galaganatha appealed his readers as;" After reading this novel any one of the reader who tried to find good path of this *samsara* I will be grateful and I assume my efforts come fruitful."(Galagnath 4)

In Defense of the Genre

While novel was establishing in Kannada as new genre, translators made it convenient through their intrusion. Attitudes of translators were shaping up the new genre in Kannada. This led to cultural politics of translators. Translators of Kannada proved their attitude in choosing their authors and texts for translation. This choice making was entirely an attitude. The moral gesture of the class is well seen in this attitude. The Kannada translators of nineteenth century were clear enough to approve the ideology of the selected authors and their works. For instance, Venkatacharya knew why he was choosing writers like Bankim Chandra, Eshwarchandra Vidyasagar, Nanilal, Ramesh Bandopadhayaya and others from Bengali. He explained the reasons in his prefaces why he has chosen the authors or texts for translation. Sometimes short notes about the author whose text is taken for translation are given. B.Ramarao and Anantanarayana Shastry who translated Veereshalingam Pantulu's Telugu novels to Kannada, followed the same method. Ramarao has given a detailed character sketch of Pantulu before his translated work to justify his choice.

Attitudes are having clinical dimension. It is conspicuous in writers like Galaganath. His choice of novels for translation is justified on the basis of readers' support and moral attitude. Ra.Ya.Dharwadkar, a noted scholar and historian of Kannada literary history, quotes Galaganath's words about readers and intentions of novels which are appeared in *Vagbhushana* journal. They are as below:

> Classical subjects of serious kind are meant only for scholars. For common people those classical books may be untouched and may damage their vivifying attitudes. I write novels for those who do not have high proficiency for reading and for those who indulged in job matters finding no quality time for reading classical texts. I make these category people to read good novels at their leisure for entertainment and to have some morality.(Dharwadkar 413)

In another quotation, Galaganath, clearly denies the bad status of novel. He rather wants to uplift the status of novel writing and reading. To quote him;

> I do not write novels for being taken the genre as inferior kind of book type nor I think novelists are low grade writers. A Novelist generally has capsules of philosophy in sugar coated gel balls. This capacity of preparation is, I am sure, absent in other writers who write in different genres other than novels. I always be proud in this regard as a novelist.(Dharwadkar 413)

Venkatacharya while translating Yogindranath Babu's *Unmadini*, writes as, "This book is written on the basis of Sri Yogendranath Babu.. ..Though this book is small it is beautifully written having social moral."(Venkatacharya, in his Revelation) While writing preface for *Durgesh Nandini* Venkatacharya writes about novel as, "Main purpose of creating such texts is to portrait the social and man who is akin to society and how man's behavior is tested in bad conduct, misbehaving, malpractice etc. with good number of examples. So that everyone in the society should learn the proper behavior and propagate it. (Venkatacharya xii)

Kannada novel put the moral assumption as its base. The first independent novel, *Indirabai* declared in its tagline that 'This is true religious victory' (*Saddarma Vijaya*). This means to convey the stand of the Kannada novel. However, it is ignited by translations of novel. The translators' intrusion in fixing the moral code is visible in translations. The justifications are also done regarding moral stand of people in society. To end up the discussion, once again Galaganath can be quoted here. Galaganath said that his option is towards moral-religious and social aspirations. He said as, "I deliberately included certain inculcating issues in both my translated as well as my own creative novels. In my novels there must be a gentleman of higher version on whose presence the moral teachings percolate."(Galagnath 11)

The cultural conscious of Galaganath or other translators are looking at the risks of foreign onslaught on native cultures. The anxiety of being subdued or contaminated is always there among the translators. Therefore they raise moral issues as their priority. The Kannada translated novels tried to establish the native self against the 'other'. The *Indianness* as well as *Kannadatva* are also taken as moral boosting issues. So the Kannada novel translator was trying to fix the moral self among the native readers.

Two Streams of Novel Translations in Kannada

Novel translations in Kannada appear through two streams: the translations from English and European languages and the translations from Indian languages. E.P. Rice has put as, "Novels are becoming increasingly popular. Most of these hitherto published have been reproductions from English or Bengali." (Rice 16)

It is true that novels have been translated from different languages but predominantly these translations seem to happen in two modes namely- Indian and non-Indian modes. Though this appears to be an easy conclusion, here is some space for exploration. The genre novel is perceived by the natives in a very complex way. The translations from the west have cultural questions of their own. On the other hand, the translations among the Indian languages inspired the natives in shaping the national consciousness. If one goes through the translations from English to Kannada during nineteenth century, the chief novels are from eighteenth century English novels like Swift's *Gulliver's Travels*, Henry Fielding's *Tom Jones*, Goldsmith's '*Vicar of The Wakefield*, Mary Edgeworth's *Murad, the Unlucky*, and *Little Merchants* and so on. These novels are well read in English. These novels attracted the native English educated readers as they are the part of that taste. So S.G.Narasimhachar, M.L.Srikanetshagowda, A.R.Annajirao, S.G.Govindaraja Aiyangar and other translators translated these novels into Kannada. However, these translations followed adaptation or metamorphosis of the original. This may be due to cultural differences. The translators found the matching points from general humanity; but majority of the works opened to cultural disputes. So changes happened in large numbers. The native translators used to change the names, contexts and sometimes plots of the English writers. It happened in the case of Shakespeare also. The fear of countering the foreign culture can be seen in almost nineteenth century translators. The alteration strategy is commonly adapted by the translators. Srikanteshagowda's translation of Mary Edgeworth's 'Little Merchants' as *Chikkabanajigaru*(1895) for instance, have imbibed the nativity to a great extent. In *Chikkabanajigaru* the story is placed in the context of Mysore odeyar kingdom. There are descriptions like, "Under the rule of Chikdevaraja Odeyar Srirangapatna stood as a representative city of South India. It was glittering like Kubera's Amaravathi."(Srikanteshagowda 286) The translator graphically portrays the temple of Ranganathaswamy at Srirangapatna and little shops that are kept before the temple, people who are fishing in the river Kaveri, timber merchants who sell their loads beside the roads and so on. If one reads this translation, one never imagines the novel as translation. To such an extent novel is localized. In the same way, the novel *Kanya Vithanthu* carries the details of Indian landscape. It begins with the description similar to that of Indian folk tradition. It runs like this: "One that stands for all riches, encircled by Ganga, Yamuna, Saraswathi Rivers, the challenging castles like jaldurga, giridurga and Vanadurga etc. one that is Magadha

country...." It is typical of creating a unique historical context for the foreign plot. Annaji Rao's *Sharanagata*(Tom Jones) also runs in the same way.

There is another kind of translation when the natives translate the English novels like *Gulliver's Travels* , *Robinson Crusoe etc*. Here translators neither changed the context nor the character names. Probably Crusoe and Gulliver stand beyond changes. Crusoe's human effort of constructing one's life amidst nature stands exemplary. Also, Gulliver's visit to various places proves man's adventurous nature. So translators deal with these universal human elements. They worry least about cultural sector in these novels. Moreover, the translators seem to understand the expectations of English educated readers, so they wish to satisfy the folk with tales that entertain with their strangeness. There is no need of erasing foreignness since that is the source of attraction. They tag these novels with Arabian Nights of Middle East regions.

In the next development of the genre, the purpose of entertainment is packed with ideology of some kind.

Modern literature which was hitting the literary realms during in the midst of nineteenth century it was growing by assimilating the native sources. Novel, as a modern literary genre, also grew by assimilating the native traditions of story-telling and prose models. The Kannada translators of novels were trying to explore the traditional sources of story-telling and prose practices though there was an urge of following the original. By and large, the whole translation process seems to be a cultural exchange; but the rate of exchange leads to bargaining and negotiating. In this context, English as a donor language gives hints of structure as well as content. Though, the colonial influence on the natives to follow the genre is conspicuous, there are flows from Indian languages that operate more on the Kannada language. In the novel translations the Indian languages take the upper hand. Bengali and Marathi novels dominated in the Kannada translations. The reason behind this might be individual efforts of Venkatacharya and Galaganath. But queries still remain about the domination 'within'. Why do certain selected languages occupy the donor position?-is always a haunting question for research. The reasons may be the languages like Bengali and Marathi were in close contact with colonial rule. This contact zone profits matter to those languages. They stand next to English in influencing the other Indian

languages. It can be guessed that these languages enjoyed the cross breeding of genres at the most. Their experiments might be one of the reasons for attraction to other Indian languages. But the exact reasons behind these influences or dominations fall obscure. It is worth mentioning Amur's question here that every Kannada literary historian points out the domination factor in Bengali and Marathi languages in the history of language. But the nature of this influence is yet to be explored. Since this question does not seem to apply for literature; it outstands cultural as well as political realms. (Amur 19).

Kannada received its first novel from Bengali (Sheshagiriao 25). This is true in the sense that the Kannada novel grew in the models of Bengali novel. But the Kannada literary history recognizes *Yatrikana Sanchara* (1847) as first translated novel. The early efforts of the missionary in developing the genre created space for novel. But the surplus flow of Venkatacharya's translations of Bengali novel makes one to think that novels came from Bengali. Venkatacharya started translating novels from Bengali. First, he sought the permission of Eshwarchandra Vidyasagar to translate his prose version of Shakespeare's *Comedy of Error*s as *Bhranti Vilasa*, Then he started translating Bankimchandra, Nanilala Vandopadhyaya. Yogendranath Babu, Rameshchandra Datta, Sharashandra Chatterjee. Following the foot prints of Venkatacharya, many more Kannada-Bengali translators stepped. The Kannada-Bengali novel translation is incessantly flowing in Kannada, If Venkatacharya's translations have created space in Mysore regions, translators like Galagnath, Bhi.Pa.Kale, Gurunath Joshi and others enriched the genre with their Bengali translations in north Karnatka regions. But most of the time, Bengali translations came to Kannada via Marathi or Hindi. This again is a space for research.

The Marathi translations have been prioritized by the north Karnataka region since the part of north Karnataka was under the Mumbai presidency. So Marathi becomes a source inspiration for the Kannadaigas of this region. The Marathi novels with different types like 'romances, reform novels and so on, came to Kannada and influenced. Galaganath, whose name stood first in Marathi translations, has translated (translations with all kinds of adaptations, influence, re-writing and other strategies) many Marathi novels. If Venkatacharya created a reading space in the south,

Galaganath did it in the north Karnataka region. Both encouraged reading of novels through their translations.

The Bengali and Marathi novels have similar features. As Bengal and Maharashatra were under British rule, they have received many influencing factors from it. The colonial insurgence in these regions prepared them to forming their selves against a foreign rule. This is rather a complex process as it is mentioned in the colonial histories. The reception is multi dimensional. It never carried a single rapport. The flux of nationalism led to resistance, negotiation, adjustment and re-adjustment. Probably these factors flew towards other regions of India. Self-assertion process, charged by the Bengali and Marathi novels, has taken the Kannada novels also.

The self assertion process takes orientations towards Hindutva. The reasons are again pointed towards the Bengali and Marathi exposures. The Bengal region, before the entry of the British, was under the trauma of Muslim despotism. It was suffered the anarchy, mutiny and onslaughts under the Muslim rule. This happened to find alternative in British rule. Therefore, the Bengal Hindu sought Muslims as his prime enemy. The colonial rule with the supplying of English education and other reformative acts pushed the native further towards the favor of the colonial rule. So the intimate enemy is British then. This historical epoch gave impetus to historical novels. It is in a way to pacify the native. In the historical novels of Bankimchandra one can see the women who stood boldly against the Muslims. This moral guts is a remarkable feature of Bengali historical novels at that time. The monks and hermits are also the part of these historical novels. Bankim's *Durgesha Nandini*, *Navaba Nandini*, *Seetharama, Devi Choudhurani*, *Anandamut* and other novels came in series. They indeed, tried to fix the new awareness among the Bengalis. This sensibility is transported to Kannada through translations. Both the form and content are welcomed in the Kannada. These historical romances have created a taste of their own. They are prescribed even for schools and colleges as text books.

The same temper of Bengal is reflected in Maharashatra. The historical novels of Harinarayan Apte and others presented a similar sensibility of Hindu assertion. The chronicles proposed the Maratha and Rajaput leaders who fought against Moguls as the heroes. Shivaji who stood against Aurangjeb, Ranapratap, who stood against Delhi

Sultans, became proud icons of native lands. The series of Galagnath's novels reflect the same in Kannada. He translated *Kamala Kumari, Eshwari Sutra, Chatrapati, Marathara Abhyudaya, Kurukshetra, Shivaprabhuvina Punya* are the few that portray the Maratha histories. *Kshatrateja, Dharmikateja, Rana Rajasimha, Samsara Sukha* are the chronicles related to Rajaput histories. The statement is right that, "All works of Galaganath are oozing with nationalist spirit, they portray the spirit with excessive emotions."(Sheshagirirao 137).

In Galaganath's *Kannadigara Karmakathe* there is a clear assumption of Hindu nationalism. Though the work is a translated work, Galaganath portrayed the Vijayanagar Kingdom as Hindu kingdom which was destroyed by Muslims. Galaganth is trying to establish a Kannada nationalism as well as Hindu nationalism which were in amnesia. This kind of attitude can be noted as a strategy.

The temperament of Bengali and Marathi novels influenced the sensibility of the Kannada literature. The Hindu spirit shoots from the Nationalism is well captured in the Kannada translations. C.N.Ramachandran, while writing about Kannada novels, observes, "There is a parallel growth of Hinduism with reformation attitude in Kannada(and other Indian) novels of first phase."(Ramachandran 372) Later in the production of independent novel in Kannada, the sensibility that is focused by the translations are well adapted. It also helped in searching new ideologies.

The footprints of novel as genre are very much embedded with translation histories. The Kannada attempts to form the new genres for its purposes are closely associated with the attempts of the translations. The chronicles, romances, social types of novels which are put in use in Kannada through translations, are perhaps the practice plays. Keerthinath Kurthkoti compares the Kannada attempts to that kind of Scott's novels. He observes, Venkatacharya and Galaganath who took the Kannada novels in a smooth way. Chronicles of these two authors have attracted the people very much.

In the meanwhile novels from Telugu created a reformist tradition in Kannada novels. The Telugu novels get translated in the nineteenth century. These translations are carried away by the leading royal court scholars of Mysore region. The odeyars of Mysore patronized the Telugu and Tamil Brahmins during their reign. The scholars

who came from the Telugu/Tamil speaking areas are interested in translations. They are more interested in translating Sanskrit texts. At the same time they have carried some translation works from the neighboring languages like Telugu and Tamil. Ananatanarayana Shastry and Srikanta Shastry are the two names often heard in the nineteenth century who did translations from Telugu. Both of them brought Veereshalingam Pantulu's works to Kannada to a large number. *Padmini, Satyavati Charitre, Chandramathi, Kalahapriya Prahasana Part-1,2&3* are few works that can be mentioned here. B.Ramarao, who happened to find Veereshalingam's works interesting in Madras, translated his works to Kannada. Veereshalingam himself was a social reformer. He fought for women's education and condemned widow practices in the native societies. In order to propose reform ideals he used to write novels in Telugu. In his *Satyavathi Charitre* he proposed a new woman who is well educated but protective of domestic values. There are references about *Sati* and its abolition. Also, there are references to progressive ideas. When these novels came to Kannada there was a big deal of exposing to social issues. The Bengali novels with social package correlated with the Telugu reform novels. The growth of novel as genre in Kannada is sinking with the reform ideas. The translation trend of Telugu novels is still continued in Kannada. Even today, Telugu novels carry the package of reform and progressive ideals through entertainment.

The reform motive is incessant with the Kannada novel. Starting from moral edge of female issues, the translations from Bengali, Marathi and Telugu unloaded the reformation ideals to Kannada. The Kannada novels later on continued the same tendency of celebrating woman centered novels. The first independent novel-*Indirabai* is basically a female focused story. *Durgesh Nandini, Navaba Nandini, Rajani, Neerade, Amruthapulina, Devi Choudhurani, Kamala Kumari, Kumudini, Hamsa, Sakti, Padmini, Satyavati Charitre, Chandramathi* and many more novels from Bengali, Marathi and Telugu translated are female oriented. Bankim's attitude in handling the female characters in his novels is continued up to Saraschandra. The Kannada translations welcomed the new woman of nineteenth century. During the rise of nation and nationalism it was essential to find a new woman who can protect the Indian domestic ideals. Therefore the prose genre like novel gave abundant space to woman's issues.

Translations among Indian languages have the great motif of nationalism. Exploring the Indianness as well as Kannada national identity are the two major motives that can be seen in the development of Kannada novels. The motive of nationalism developed into cultural nationalism in this genre. Therefore, reforms, woman's issues, progressive promotions of certain laws of colonial administration-are repetitive themes here. Translator cum novelist Galagnath never missed the opportunity of being a moral inculcator in his works. Galaganath in fact, uplift the genre by advocating its dimensions.

To conclude this issue, novel as a genre is greatly nurtured by translations. After having enough translations, there appeared an independent novel in Kannada.

5.4 Translating Drama

Drama, like poetry, is an ancient form of literature. It has a long literary history. Aristotle, in his poetics, treated Drama as a form of poetry. In Indian tradition drama developed as performing art. The drama in the Kannada literary history appeared in folk traditions. As a written genre, it was not divided from poetry. As the Kannada writers are having bilingual skills, they are acquainted with the dramas of Kalidasa, Bhavabhuti, Bhasa and others. But these playwrights inspired the Kannada poets in constructing poetry than drama. Ranna, one of the major poets of ancient Kannada poetry, created space for dramatic passages in his epic poetry. Indeed, he anticipated dramas very early in his poetry. In the folk tradition, there are *Yakshagana* and *Bayalata* performances. But these run as alternative sources against written literature. In this context, one should see the development of drama as a genre in Kannada. It is only after colonial intrusion, the Kannada drama appeared as a full pledged genre. Early in the eighteenth century, *Singaraya* attempted an independent drama- '*Mitravinda Govinda'*. The trend of writing dramas till nineteenth century continued to imitate Sanskrit dramas of classical tradition. Translations of dramas till then are obscure. The changes occur only after the exposure to pan Indian drama presentations that are available during colonial period.

The Kannada drama translations may be classified into three types; the nineteenth century translations as first phase, the literal translations of twentieth

century as the second phase. The Shakespeare translations need a deep focus than any other translations.

Contesting Drama as a Genre

The conflict of the genre appeared in the native Kannada literature only after colonial intrusion into the native societies. The English education added more pressure in exploring the genre during nineteenth century. The English educated people started translating Shakespeare. The pan Indian crisis of amalgamating the native drama performing skills with the English plays is also reflected in Kannada. It is indeed, a representation of Indian sensibility in the native literatures. But there are conflicts of culture in the adaptations of drama from foreign contact. The culture question is crucial regarding theme and structures of the dramas. It is because, the existing Indian drama canons differ from the western dramas. The Indian sensibility that developed a metaphysical frame around drama cannot easily digest the secular, profane dramas of English Renaissance. Moreover, the Indian dramas always tend to harmonize the conflict in the drama; i.e., they are having happy endings at the end. It is a canon in the Indian Dramas. Here the concept of tragedy is an intrusion. The Indian mind is yet to acquire the tragic sensibility. The negotiation with the themes can be possible only at the certain degree. The themes of love, marriage, domestic disturbances, death, and jealousy work at the surface level. The underscoring cultural issues in these themes bother. Since each culture normalizes the common issues in its own contexts, queries remain. The Kannada translations take up these conflicting issues to the forefront. In fact, there is a pressure of redefining the genre called drama in translations.

The first Shakespearean translation appear in the novel form in Kannada (Though it is said that Deputy Channabasappa translated 'Comedy of Errors' of Shakespeare into Kannada earlier to Venkatacharya, it cannot be discussed due to non availability of the text). The native mind set to ancient drama tradition looked the genre in suspicion. B.Venkatacharya translated Shakespeare's 'The Comedy of Errors' via Bengali. The Bengali version of the play was written in the prose form by Eshwarchandra Vidyasagar. *Bhranti Vilasa*(1876) of Eshwarchandra is translated to Kannada supporting the stand of author. The Indian perception of foreign dramas led to metamorphosis of the genre. Venkatacharya commented on the genre in his preface

to *Bhranti Vilasa* as; "Though the original text from English was written in the form of drama form, it may not be taken as drama since it does not possess the *Dasarupaka*s that are defined in Sanskrit poetics. It can be adapted as prose form like novel."(Venkatacharya ?) Venkatacharya made a series of allegations regarding thematic as well as structural differences of the English play. For instance, the translator says that he included happy ending of marriage of the prince in the play. Also, he excludes some and includes few whichever he thought relevant. The attitude of culture is well expressed in such expressions.

The conflict continues among the Kannada drama translators in the matter of translating English/Western dramas. There was an abundant flow of Sanskrit dramas in translations parallel to English translations. The trend of classical texts still reigned in Kannada dramas. So the disgust against English dramas was raised. This stand is tagged with the culture question. The Sanskrit supporters magnified the cultural differences in the English dramas. But translating Shakespeare was a common passion among the educated class. So translations from English did not stop in the regional languages. M.L.Srikanteshagowda mentions the objections of his period that why do the Kannada translators need to go for English dramas. He answered in his preface to Macbeth translation as follows: "It is true that Macaulay is egoistic and he is exaggerating when he said the whole Indian literature is fit for one compartment when compared to English literature. But there is lot of interesting things in English which Sanskrit books lack. The curiosity of Shakespeare creates is more than Kalidasa."(Srikanteshagowda 14) This passage is clearly wishing to have English translations in the place of Sanskrit. Srikanteshagowda discussed various aspects of English translations. He supported the passions of the educated of his period. Moreover, Sanskrit was not opened to all. Hence Srikanteshagowda's justifications gain more significance. He writes,

> It is a big fancy that the Sanskrit books produce through their *Bhramstras, Vimana, Tapashakti* etc. They cannot be suited to the modern times where there are electricity, railway and bullets. So the educated Kannda people should give them up and update with the modern literature. Then only they abide by true nationalists of Kannada. Then only Kannada improves."(Srikanteshagowda 14)

The intention of Srikanteshagowda is reflecting the spirit of his age. The demands of new class are well expressed in his speech. It is clear that Sanskrit dramas are fading away as the modernity entered in the native society.

Deconstructing the Genre

There are translational strategies behind drama translations in Kannada. The highest degree of cultural politics is done in this area. Dramas are translated in various forms like adaptation, re- writing, changing the genre(from Drama to stories) and so on. The early translators even addressed themselves as *parivarthanakara* as they change the forms. In many instances the original dramas/playwrights are not even mentioned. The tragedies in the original get changed to comedy and so on. The drama translation therefore, is resulted in creation of hybrid texts. By and large, the strategies of the drama translators are made to hold good the cultural issues of theirs times. The attitudes of the translators are reflected in reshaping the cultural issues of the original texts.

The early attempts of drama translations underwent hybridization. The new texts in the translations appeared modern as well as traditional at once. The structural changes are made to presentation. The native Drama companies have the structural display of Prologue, epilogue, and the intervention of *Sutradara,* a similar kind of Chorus in Greek dramas. As they are made for performance, they used to include songs in the plays. The source materials like Shakespearean plays do not possess the structures similar to Greek. There is no intervention of chorus or any such thing in the Elizabethan and the Victorian dramas. The Kannada translators sink the two traditions in their translations. Some translators, without hesitation, included *Sutradara* in their translations. They do not think it is absurd.

One of the major conflicts in the translations of Shakespeare or the Elizabethan playwrights is to adapt the blank verse in Kannada. The Elizabethan blank verse is quite tough and it follows metrical composition. The Kannada translators translated Shakespearean plays in plain prose of their age and adapted native meters to compose songs in the plays. The early attempts are therefore, pale, having dull conversations and caricatured characters. The Basavappa Shastri attempt of Othello or the M.S.Puttanna attempt of King Lear stated dull translations. M.S.Puttanna reveals in his preface to King Lear translation, *Hemachandra Vilasa* as,

> I feared that any attempt on my part either at versification or narrative style might frustrate my object, I have tried my best to keep to the original as much as possible in the form of a prose drama. However, songs more or less popular and appropriate to the occasion, and a few verses here and there have been put into the mouth of the Fool....(Puttanna 1)

Srikanteshagowda also expressed the conflicts of translation of verse. He goes to the extent of introducing his own songs in the play. This is perhaps made to accommodate the company performance. These intrusions are attitudinal.

Attitude of hybridization appeared in the first phase of drama translations. It is because the cultural exposure that the translators are opening up to. The strangeness in the foreign culture could have caused the hybrid texts. The conflict of choosing the model as it is or making it acceptable haunts the first phase translators. Therefore translational strategies are more during this period. The adaptation technique is more commonly pursued by the translators. The intrusion of the translators work in the choice of the texts, and it continued in managing the textual material. The first attempts are made to change the story labels and replace the native labels. It is a kind of nativity that the translators want to introduce. Therefore, Romeo Juliet became *Ramavarma Leelavathi, Ramesha Lalitha*; Othello became *Raghavendrarao*, Macbeth became *Veerasena*; King Lear became *Hemachandra* and so on. Indianising the names and titles are the strategies that appeared in the first phase. The native translators opt the Sanskrit alternatives here. They followed the models of *Panchatantra, Katha Sarithsagara* of Sanskrit to appropriate the western stories.

The Kannada Drama translators of nineteenth century followed Sanskrit model in their English translations. The themes of the western plays are modified into Indian through their language and styles. The Indianization is in other words, sanskritization. While observing Basavappa Shastry's attempt of Othello in Kannada *(Surasena Charitre)*, H.S.Shivaprakash comments as follows: The prose-poetry combination here resembles more the Sanskrit dramas rather than Shakespearean plays. It is indeed, an attempt of putting Shakespeare's spirit into the body of Sanskrit drama. .. However, Shastry has made the play more Indian than Kannada one."(Shivaprakash 77) Shivaprakash comments further that Shastry;s Shakespeare has been Kannadised only after Kalidasization and Bavabhutization occurred(79). The cultural assumptions

in each society varies and they are reflected in translations. Shivaprakash tried to identify the worldviews of English and Kannada presented through translations, are perpetually altered according to cultural perceptions of time and space. Therefore, tragic play like Othello became pacified, moralistic in translations (78).

The Kannada sensibility which was acquiring the new drama forms, is a reflection of Indian sensibility. The translators are more conscious towards Indianness than their regional identity. Therefore, the Kannada translations of dramas are more oriented to produce the dramas of Indian cultural. But later on this tendency vanished as the literal translations gradually occupied the space.

Exploring Culture

The main motive of translating dramas into the regional languages is to celebrate the universal human values in general. But the project has been intruded by cultural aspects. In translations, the human values are put in cultural contexts. The Indian perception of institutional aspects such as marriage, family etc, is quite different from the western concepts. The Kannada translations intrude in the western dramas and they try to fix the Indian tradition into them. The concept of Indian is quite ambiguous. But the translator inclined to understand Indian as Hindu. The translators tend to produce the homogeneous kind of tradition through their translations. This may be due to one class which carried out the translation activities in the Kannada region.

The attitudes of the translators are expressed in their translations. Apart from that, they used to justify their attitudes in the prefaces written prior to their translations. M.S.Puttanna, who translated King Lear as *Hemachandraraja Vilasa*, writes, "With a view to make the story sound purely Hindu, all the characters are given Hindu names almost appropriate to the part played by each."(Puttanna) Amrutachari, who made Hamlet as story of *Santhapaka* , justified that the plot of the play is made for the purpose of our Hindu lives. Hospet Hanumanthegowda, who translated The Merchant of Venice as *Venupuriya Varthaka* objects certain issues of the original play. According to the translator, Shakespeare has intentions of marginalizing the Jews in his play. Hence he included roles of Gobo, Old Gobo and scene of Nerissa's marriage with Gobo. So, the translator says, they are not essential to his translation that is exhibiting Indian rituals and canons. Also, the role of Shylock

in Shakespeare may not be suited to Indian context since he is degraded to maxim extent. In Indian context, there is a space for repentance. So, the translator claims that his Shylock repents and blesses his daughter and son-in law at the end. The publisher of this play, B.G.Hulakavi, also justified the transformations in the play saying, "there are lot of difference between the Indian and western civilizations. The love- hate attitudes of their religions, rituals they follow during marriage, the food they eat and the way they live all are different.Therefore they need to be changed in translations."(Hanumanthagowadru). D.V.Gundappa, who adapted Tennyson's 'The Cup' as *Kanakaluka,* confesses that his Kannada version is not changed in the plot but changes are made regarding names and certain cultural aspects. He also underscores the cultural differences that occur in translations.(Kanakaluka 5) But his 'Macbeth' translation is a literal translation. In this way, there appeared the double standards in translations. Keerthinatha Kurthakoti pointed out the multiple strategies of translators in Kannada, while he is writing about B.M.Sree's translations of *English Geethagalu*(poetry) and *Ashwathaman*(Drama). According to him, the translational strategies of B.M. Sree in poetry are quite different from Drama. (Kurthakoti 5) According to Kurthakoti Srikantaiah in his play adaptation reconstructed the entire play under the models of Greek tragedy. This is an instance how Kannada drama translations work the strategies of translations. They used the alterations in theme, meaning and plots. They are attitudes as well as their creative responses to the original.

Shakespeare Domesticated

Shakespeare ever since stood resource for academicians and theatre persons. Macaulay, who jeopardized India's literature, might have envisioned Shakespeare politically. The colonial inculcation of Shakespeare appropriated the politics of education. Shakespeare however entered the Indian psyche with the advent of English education. The Indian theatre on the other hand, gave extensions through various adaptations of the great playwright's plays. Shakespeare is being circulated as a source of human values among Indian readers and audience.

The cultural understanding of Shakespeare is another way of understanding Shakespeare in India. The European intrusion through colonialism affects the

receptivity of the great bard in India. However, the passion for Shakespeare is never ending.

Translation is not mere a process of transferring meanings from one language to another. It is not that one source language pours water to the empty hands of the receiver to satisfy its thirst. So in the process of translation both receiving and rejecting activities are acting upon. Although translation is considered as mirror activity, it does not. Keerthinath Kurthakoti, a veteran Kannada critic, sees translation as an activity of re construction ('Punerlekha-re-writing). The art of transforming the material is a skill of ancient Indian writers. Since translation is a cultural exchange, says Kurthakoti, it involves political meanings. During the colonial period, the political meanings grew higher, he observed. (Kurthakoti 57)

There is a long done history of Shakespearean translations in Kannada. The earliest translations date back to late nineteenth century. The tendency of adaptation was very high during this period. Shakespeare was adapted in various genres. Most of Shakespeare's plays were made stories. It was already set as an example by Charles Lamb and Mary Lamb in English. In India, Shakespeare's stories were well circulated probably because the dramas were meant for several classes. Not all, during that time, were allowed to go for theatres. So for the readers in the houses, students (who could not understand Shakespearean language) and women folk, stories from Shakespeare really meant well. In Kannada, story making process was first given impetus by B.Venkatacharya. He translated Eshwar Chandra Vidya Sagar's adaptation of Shakespeare's 'The Comedy of Errors' as 'Bhranthi Vilasa' (1869), a prose version. Venkatacharya's translation did neither change the genre nor its structure. He made it appear as it was. The work seems to carry the Bengali flavor rather than Shakespearean play. But later, it was Deputy Channabasappa, who for the first time translated Shakespeare's 'The Comedy of Errors' into Kannada as 'Nagadavarannu Nagisuva Kathe' in 1871. In the earliest translations of Shakespeare stood Venkatesha Bheemarao Bhandawada's 'Kamalaksha Padma Gandhiyara Katheyu' which appeared in 1881(This name is mentioned by A.N.Murthyrao as the earliest Shakespearean translations). Even the earliest translation of Macbeth is said to appear in the name of Deputy Channabasappa but it is unavailable. The transformation was begun slow but gets accelerated late in the nineteenth century.

At about twelve adaptations we see in Kannada during late nineteenth century. Each of them carries stories of why they made Shakespeare in Kannada. Basavappa Shastry, a court scholar of Mysore Odeyars, was little familiar to Shakespeare's world. Though he did not know English by himself, he was aided by Subbarao, who was an English Professor, and ventured to translate Shakespeare's 'Othello' as 'Surasena Charitha' (1895). This adaptation reminded his earlier translation of Kalidasa's 'Shakuntala' in its style and language. Succeeded to Shastry's translation, was Srikantesha Gowda's 'Prataparudradeva', a fine adaptation of Macbeth in the year, 1895. Though Srikantesha Gowda was a lawyer by profession, he had the passion for dramas especially for Shakespeare's. He tried to adopt the play for the general public. So his translations are localized and worked according to his fancy. The adaptation was more remarkable in 'Prameelarjuneeyam' where he accommodates Shakespeare's 'A Midsummer Night's Dream' in Kannada. The adaptation was absolute since the content had been seasoned to local culture. The then translator M.S.Puttanna, was also put himself in the path of adaptation. He translated Shakespeare's 'King Lear'as 'Hemachandra Vilasa'in 1889. Kerur Vasudevacharya, who was basically a fiction writer, proposed translations of Shakespeare. He translated three Shakespearean plays. They are, 'Vasantayaaminiswapna Chamatkara' (A Midsumer Night's Dream), 'Suratnagarada Shreshti' (The Merchant of Venice) and 'Ramesha-Lalitha' (Romeo and Juliet). In the succeeding attempts, Lakshman Rao's 'Chandi Madamardhana' (adaptation of Taming of the Shrew) appeared in 1910.

Translation activities began in Kannada in the mid nineteenth century. At the close of the century(at about 1870) the plays were set to translations. In the early practices, the plays were transformed into prose. The full pledged plays began to come out only after a decade. Among the translated plays, Shakespearean plays occupied the major space. More than 50 English plays have been translated to Kannada during nineteenth century. Among these translations majority of them are Shakespeare translations... More than 15 works of the great playwright have been translated into Kannada. Some plays like *Romeo and Juliet*, *The Merchant of Venice* have been translated more than six times each. Harish Trivedi, a noted postcolonial critic, points out that the Shakespearean translations in Hindi outreached in number. More than 70 Shakespeare translations are found in Hindi language. More than 100

translations do appear in the story forms. As Trivedi points out, this data shows the range of creative responses to Shakespeare. Also, he says, these translations are critical attitudes of the natives against the foreign author. The process of transforming the structures can be seen as a part of colonial counters (Trivedi 106).

The early versions of Shakespearean plays are of adaptation kind. The plays come to Kannada with various changes. Most of the times the original was kept shrouded. One can see Masti Venkatesha Iyengar's comment on Srikantesha Gowda's translation of Macbeth (Prataparudra Deva) as original play if it would have not mentioned Shakespeare's name. The early Kannada translations of Shakespeare followed the process of trans-creation.

Translations are cooked for the natives. The translators believed so. For native audience, they used to change certain issues like name and context. So they changed the titles, names sometimes even contexts. Look at the translations that come during nineteenth and early twentieth century. Romeo And Juliet as 'Ramavarma Leelavathi Charithre' (Anandarao, Srikantesha Gowda), 'Kamalaksha Padmagandhiyara Kathe' (Bhandiwada), 'Ramesha Lalitha' (Kerur Vasudevacharya). 'The Merchant of Venice' as 'Venupuriya Varthaka' (Srinivas Bheemarao Iyengar), 'Surat Nagarada Sreshti' (Kerur Vasudevacharya), 'Venicu Nagarada Vanika' (Venkatachar Garudachar Bindiganavile). Taming of the Shrew as 'Gayyaliyannu Sadhu Maduvike'(S.G.Narasimhachar), 'Chandimada Mardana'(Lakshman Rao) and 'Thratika Naataka'(Gadigeyya.H.H), Othello as 'Raghavendrarao'(Gundo Krishna Churumuri), A Midsummer Night's Dream as 'Prameelarjuneeyam'(Srikantesha Gowda), 'Vasanta Yaamini Swapna Chamathkara'(Kerur Vasudevacharya), Cymbeline as 'Jayasimha'(M.S.Puttanna) and 'Jayasimha Charite'(Srinivasa Bheemarao Iyengar), The Winter's Tale as 'Manjugosha'(Mudgal Rangacharya), King Lear as 'Hemachandra Vilasa'(M.S.Puttanna), Hamlet as 'Mysore Deshiya' (Anandarao), Two Gentlemen of Verona as 'Kusumakara'(Annajirao R.Malleshwara), Comedy of Errors as 'Nagadavarannu Nagisuva Kathe' (K.M.Karibasavayya) and so on.

In the above said translations, there are some individual attempts and some are written on demand of companies or patrons. Moreover, they are motivated by newly establishing readership. Translator's chief aim was to introduce the readers to

Shakespeare's world thereby to human characters. But for theatre persons, Shakespeare was resourceful for performance. Shakespeare's rich dramatic contexts as they thought are able to entertain the native audience too. So Shakespeare entered into drama companies with plausible adaptations.

Theatre is interested in dramatically rich plays like 'Romeo and Juliet', 'Othello', 'Taming of the Shrew', 'Julius Caesar' and 'The Merchant of Venice'. C.Anandrao's adaptation of 'Romeo and Juliet' as 'Ramavarma Leelavati Charithre' was taken by Varadacharya Drama Company and ran successfully. It was said that the play had many successful shows during that time. Anandrao's translation of 'The Merchant of Venice' ('Panchali Parinaya') was also popular. Shakespeare's ' Othello' has been translated into Kannada as 'Raghavendra Rao'. At about 1920s the translations for playing for the public have been more vivid. Parvathavani adapted 'Taming of the Shrew' as 'Bahaddur Ganda'.

The two drama companies namely the Varadacharya company and Bellary Raghavachar company made the Shakespearean plays popular among people. By 1880, Raja Chamarajendra Odeyar of Mysore, His Majesty himself patronised a company –'Shri Chamarajendra Nataka Sabha'. This theatre was the platform for many English plays including Shakespeare's. The amateur artists like Teachers and Students of Maharaja College, who were largely influenced by Parsi theatre, adapted many chronicles such as Henry IV, Twelfth Night and Court Scenes of The Merchant of Venice. The other theatres including Ratnavali Nataksabha, Rajadhani Natak Mandali were set for performing Shakespearean dramas. Srikantesha Gowda was also said to have started a company.

The translations after the two decades of twentieth century were experimental adaptations. Kuvempu, for example, transformed the content of 'Hamlet' remarkably. He made it a woman centered play, '*Rakhtakshi*'(1932). The great writer of Kannada even adapted 'The Tempest' as '*Birugali*'(1930) in Kannada. It was a trend during that time that to adapt Shakespeare's plays. Shivaram Karanth's '*Hemanth*'(Hamlet), Masti's adaptation of Macbeth are the few examples of adaptations.

The adaptation trend was indeed a pan Indian phenomenon. Shakespeare was widely accepted by the native languages but with adaptations. For the first time in the

history of Shakespeare's translations in India Gujarathi version of 'Taming of the Shrew' was appeared as 'Nathari Firangi Thekani Avi' in 1852. In Tamil, The Merchant of Venice has been translated as 'Venice Viapare' by Venugopal Charyar in 1874. Gopal Agarkar's 'Hamlet' in Marathi, Hemachandra Bandopadhya's 'Romeo And Juliet' are few examples. These translations occurred as a part of understanding Shakespeare through native contexts. As Sisirkumar Das observes, "These translations were as much an exercise to introduce foreign literary models to general Indian readers as to bridge the increasing gap within the Indian literary community...These translations present two facets of the modernization of Indian literatures, that were more or less identical with westernization. (Das 49).

The tendency to fit Shakespeare in Indian context is well pointed out in the transformation of names. Though the themes hold good for Indian minds, they need to season the Indian context. In a way, it is the strategy that the Indian translators adapted. It is the process of indigenizing the Shakespearean play. The names picked for substitution are curiously resembled the names of Panchatantra stories or sanskritised names like 'Varma', 'Chandra' and 'Sharma'. Most of the times, Shakespeare's stories are taken as moral stories. So it reflects in the names as well. The earliest adaptations of Shakespearean plays got the names of this kind. Srikantesha Gowda made Macbeth as 'Prataparudradeva'; M.S.Puttanna made King Lear as 'Hemachandra Vilasa' and Cymbeline as 'Jayasimha'; Anandarao made Romeo and Juliet as 'Ramavarma Leelavathi'; Bhandiwada made Romeo and Juliet as 'Kamalaksha Padmagandhiyara Kahte' and so on. Naming is taken as cultural adaptation in these translators. When the moment the names changed, the culture pursues in the translations. So Kannada translators paid lot to their naming process. While changing names they have to undergo cultural metamorphosis of the theme. Kannada translator M.S.Puttanna, for example, takes liberty of introducing allegoric characters in his King Lear translation. The characters like '*Dukhasaara*', '*Kumanthra*', '*Vishaje*' and so on are set to produce the characters in allegoric representation. Puttanna's perception of King Lear as a moralistic play is evident in this kind of allegoric representation. Though Shakespeare is suggestive of morality in his plays, he does not seem to revisit morality plays of his predecessors. His plays do stand complex for their complex existential moral choices. This element however, is absent in Kannada translations.

The tendency of making characters and context indigenized can be seen as the common feature in the Kannada translations. This, indeed, is the way of familiarizing Shakespeare. D.V.Gundappa commented that to make Shakespeare local, the Kannada translators substituted the Kannada or Sanskrit names. To get more local colour, the play was added with few songs constructed in metrical composition that are meant to singing. The apparels and language are the two more tools to bring back Shakespeare to the Kannada culture.

There are objections to early adaptations as they contaminated the language by hyper imaginative names and stories of English plays. If one observes the criticism that appeared in the news papers/magazines during colonial period, one could understand the hostility against Kannada translations of Shakespeare. One person, who named himself as 'Aadhunika Bhashanthara vairi (The enemy of translation), Ayiatna Kirs, from *Benkipura*(Bhadravathi?) writes in 1915 a long treatise about translations that occurred in Kannada. The sharp comments are made against bad translation adaptation tendency. This translator enemy argued that why on earth that the translators take troubles to change the names and content for their purpose. Let the things of the original be carried in the translation. He accused that the translations which are coming out in Kannada are contaminating the Kannada language. But Srikanteshagowda justified translations in his preface to Macbeth adaptation Prataparudra Deva. He rejects the Italian saying about translation 'Traduttori Traditari' (translators are betrayers).

The Kannada translators tried to compare Kalidasa and Shakespeare while doing their translation. The equation of Kalidasa and Shakespeare would compel the native audience/readers to assess Shakespeare in terms of Indian bard. Appropriating Shakespeare to Kalidasa is a strategy. It is a way of familiarizing Shakespeare to the native audience. But many English educated translators began to choose Shakespeare for Sanskrit dramas. It is because the pressure of modernity on the one hand, and the syllabus they underwent on the other. Moreover, Sanskrit learning was maintained by the elite class and caste. One Srikanteshagowda, the Kannada translator of Shakespeare, goes to the extent of saying even Kalidasa has no scope when compared to Shakespeare. For Indian translators both Sanskrit and English are always stood as contesting languages. To negotiate with any one of these languages would lead to

power relations. Both the languages are circulated among elite classes. So their choice falls crucial. Translations did occur from both the languages. But English seemed to get popularity among the English educated communities.

The culture issue tagged with nationalist spirit peeps through translations. The translators during colonial period are constructing a strong national feeling against colonial rule. Their hostility towards colonial rule is expressed in several ways. In other words, it is a kind of patriotism.

Writing back to Imperial power in a native language is one such anti colonial strategy. Though Indian translators tempted to translate Shakespeare to their respective regional languages and cultures, their anti colonial attitude began to construct the strategies against the foreign rule. The stress and intolerance against colonial inputs can be expressed through subversions. Therefore, alterations that the early translators ventured are no less colonial struggles. Their attitude is political with all means. The censorship in the text, additions, intrusions are taken as tokens of political attitude of the natives. On the one hand, the translators were trying to promote the colonial project of exposing the English texts, on the other; they distill the vogue of English texts in their regional translations. The paradox of translation is indeed a pan Indian phenomenon where Kannada translations are part of it. The early translations of Shakespeare in Kannada were in the process of negotiating colonial culture. Both assimilating and answering back processes are possible and it happened so.

However, the elite class in the early colonial period was trying to acquire the modernity. It accelerated the process of readjustment of culture. The newly emerging modern society in India was opened up to English type of love and courtship. These things got circulated in the elite circle. When the traditional society was under the pressure of modernization, it was giving way to new life styles into it. The vulgarization of love in a traditional society is elevated to the acceptable love making forms. The formality however is strictly maintained. It is astonishing that the traditional Indian minds opined to see/read Shakespeare's most celebrated love play- 'Romeo And Juliet'. Among Shakespeare's play, Romeo and Juliet is considered as sensuous play. The sensuality is expressed both verbally and in performance. There are many things in the play that disturb the translators. At the first stage, the free love

course of Romeo and Juliet is not an acceptable thing. Secondly, the faithful love gets problematised here. The religion that helps the love appears strange here. Thirdly, the expressive kisses and sensual attraction promotes vulgarity. The Kannada translations faced troubles in translating culture of Romeo and Juliet. Anandrao's version of Romeo and Juliet comes out in the name of 'Ramaverma and Leelavathi Charithe'. Though the Indian lovers fall in love with each other they could not be as sensuous as the original Romeo and Juliet. The scenes that much troubled are Romeo's entry into Juliet's chamber during night times. The Kannada translator adapted the love tragedy into a happy ending drama where Lord Vishnu appeared at the end and blessed the dead lovers to be alive. This change, rather, is peculiar to Indian stage since '*mangalam*' is the final verdict of the Indian plays.

The culture question was ahead of the Indian translators during the colonial period. The newly rising nation was setting an 'Indian culture'. Choosing better part from Shakespeare was one of the motives behind translations. The European attitude is felt liberal and the Indian translators thought it might not suit to Indian context. The culturally conditioned mind rejected sensuous elements in the Shakespearean plays. In fact, perceiving women question in a vulgar language stood the point of embarrassment. A man-woman relationship was treated with great care since a new 'pure' woman was ascending in the Indian scenario.

The woman question is always treated carefully by the translators. The gender issues are sensitive in the sense the sanctity of woman would be deferred. In the Kannada adaptation of 'Othello'as 'Raghavendra Rao' the theme of suspicion is well carried off. The jealous husband and suspected wife transcend any society for that matter. But the sensuous elements in the source text are thoroughly avoided in the translation. Othello, being a sensuous play, works on the sexual relations and adultery matter for which it needs to elaborate verbally. The range of sexual assault and implied meanings of the conversation of Iago and Roderigo that do appear in the play is no less damaging. The obscenity exceeds when Iago manages to put the man woman relationship in animal imagery (I Act, *Othello*). The way the love marriage outwitted is a challenge to Indian translators. The Kannada '*Raghavendra rao*' cannot kiss openly; nor can he speak to his wife openly. These are the blunt examples of Indian embarrassment for sexuality. It does not mean that early Indian plays enact

only morally fit roles. Not all the dramas carried moral package for its audience. The Indian translator would think while negotiating with foreign culture, the pure part of culture has to be kept as culture core. Countering culture is treated serious during colonial period. The differences are imagined and enlarged. Thus English translations get risky for the Indians.

Under the project of culture, male chauvinism was activated. It reflected in the Shakespeare translations. Gender issues are treated curiously in the Kannada translations. The common anxiety of contamination troubled the translators. The translation of 'Taming of The Shrew' is most repeatedly appearing in Kannada. Shakespeare can be appropriated in such plays. The female body, the perspective and the social canons are associated in the Kannada translations.

Srikanteshagowda in his preface to 'Prataparudra Deva' (*Macbeth)* has several interesting issues. Taking culture question as a priority, he lets the readers to decide certain issues themselves. The complication arises when the Lady Macbeth receives Duncan as a hostess, it would be natural in European societies. The Indian society does not anticipate a woman to receive the guest with handshake or a kiss. But Srikanteshagowda lets it for the judgment of the readers. Another important culture issue lies in the banquet scene where the guests offered drinks. Srikanteshagowda felt it obscene but he has a punch that alcoholic parties might be common among the elite class. So he picks the same from Shakespeare. Similarly in his adaptation of '*A Midsummer Night's Dream*' as '*Prameelarjuneeyam'*, Srikanteshagowda sets a female perspective by making the location in women state. The theme may be handled with female version, but the basic patriarchy is retained throughout. The agency of women is not altered at the core. The attitude is well expressed while Kairave commented that women are independent in the country of Malayalam. She got soon curtailed by the supreme lady that any woman is not supposed to be independent since her body and beauty are given by her father for whom she should be grateful to their fathers.

The Kannda translations intruded in the caste and gender issues. The class attitude that is expressed in Shakespeare's plays has been taken for caste in translations. The language that Srikanteshagowda made use of in his '*Prameelarjuneeyam*' for the working class is rustic language. He even

accommodates characters with caste specificity. The working class in '*A Midsummer Night*'s Dream' has been turned to working class with caste specificity since in Indian society, caste is based on skills. The artisans in the Kannada play well assumed their roles since they are picked from caste stratified society.

Matching the characters of Shakespeare to our society is a major problem for the translators. The Kannda versions of Shakespeare deal with culturally sensitive issues while translating. Hence the adaptation is a necessary thing here. The play like '*The Merchant of Venice*' displays racial prejudices. When the Jew-Christian combination ought to match the local traditions, a native marvadi or a setty is taken for a Jew. As it was observed, Shylock in the Indian context would become a 'baniya' or 'marvari' since these two castes are famous for their business tactics and their stingy attitude in collecting interest money from the people. Kannada translations do reflect the same. Kerur Vasudevacharya's translation shifts the location to Surat (Surat nagarada Shreshti), which is the famous place for business in Gujarath. In Anandarao's translation, the difference is captured in terms of two religions.

After 1930's Shakespeare translations appeared more visible and with English clarity. The translator's intrusions become lesser. It was D.V.Gundappa's translation of Macbeth in 1936 which set an example for 'faithful translation'. Gundappa however, used ancient Kannada for his translations thinking to give a classical touch to the play. But later translations such as Y.M.Shanmukhaya's Hamlet, Romeo and Juliet, Masti Venkatesha Iyengar's Hamlet, King Lear, The Tempest, Parvathavani's Hamlet, G.Gundanna's The Merchant of Venice which appeared in the 1950s followed the faithful translation method. Vijaya Guttal who made a survey study of Shakespeare translations in Kannada enlisted the stages of Shakespeare translations in Kannada. She tried to locate the translations in the Kannada movements like Navodaya, Navya and Bandaya. It is indeed a helpful study in this regard. Various factors like copyright and authorship credibility influenced Shakespeare translations in Kannada in the second half of the twentieth century.

Shakespeare troubled the Kannada translators in the matter of language. Shakespeare uses blank verse. Moreover, his plays are Elizabethan poetic dramas. The poetry in Shakespeare's plays is hard to capture. The tradition of Kannada

translations goes with re adjustment of the language canon in their versions. While Shakespeare was entering into Kannada, the Kannada language was facing the crisis of becoming modern. B.M.Shreekantaiah, a veteran Kannada writer-translator, put the thesis of accessing usable pulp of two languages called Sanskrit and English. In his popular speech, ("Kannada Maatu Tale Ettuva Bage' -The Process of Kannada Speech) he advised the native speakers to import the good from the west and make it theirs. The possessiveness of language was still strangling and it appeared in half prose and half poetry in the early translations. Making use of local language was not encouraged. But fixing several characters into cultural contexts with their caste class specificities need to be expressed in particular registers. Vernacular attempts to localize the context are a challenge to the translators.

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CONCLUSION

CONCLUSION

Translation is basically a linguistic activity. It is a space where two languages meet. Translation, in the axis of meaning, helps one mutually intelligible at the linguistic surface. Broadly speaking, translation is an extended dimension of language. As translation is an innate activity of human life, as it accelerates communication among human beings it is felt essential. Since translation is a very huge area to specify, its study is also wide and wild. There are many kinds of translation. There are also professional as well as amateur attempts of translations. Bearing in mind the large implications of translation, the present thesis limits itself to study the cultural dimensions of literary translations in the Kannada context.

Translation offers space to two languages. When two languages counter in the space of translation they exchange values at the surface level. But at the larger level, culture factors do not always stay soluble in a translation space. The harmony chord of translation loses its symphony mainly in culture related issues. Moreover, every language maintains structures that suit to its native speakers. The linguistic uniqueness of each language does not co opt with the general space of translation. Besides, a language carries a cultural load of its native speakers. A bundle of vocabulary is formed for the purpose of serving the native speakers' necessities. Thus when a language enters into another language's domain naturally it experiences the contextual blues where the matter tangentially occurs in the realm of culture. The cultural exchange becomes keen when translation grows deep. When a translation occurs, both 'giving' and 'receiving' in the context of translation are heavily loaded with the cultural implications.

Logically enough the above elements of culture link translation to cultural studies. Though culture is a dear term, it is hard to be defended. It is an amoeba term, takes shapes according to given space. Large space of cultural studies today dearly deals with the area of sociology and anthropology. The multi-disciplinary axes further encroache the space of cultural studies. However, the rough and cozy space of it relies on the representation politics. The interpretations of culture by the neo Marxists give cue to material study dimension to culture. Translation when tags with cultural studies obviously imbibe most of the characteristic features of it.

Translation is a culturally seasoned act. Texts, translators, and society that the translators represent all shape the cultural politics in translation. The textual interpretations of cultural politics occur within the frames of languages. Translators on the other hand, reflect the social milieu. So their interpolations or manipulations in the texts are not merely innocent acts. Translators are the vehicles of culture elements. The very acts of translators like choosing the texts for translation, managing the texts and assessment of cultures are shot from political contexts. The act of translation involves translated texts, translators and finally the societies they represent. The texts through their language space, translators through their attitudes including selections of the texts, construct the political sphere around translations. Moreover, the social and political structures of a particular historical context do act upon translation activity through social grids. The authority pressures on translations definitely account a specific political act. The institutions which encourage the act of translations influence the act of translation in many ways. Therefore, translation is not merely an activity of textual transferring from one language to another. It is tough in the sense it needs to negotiate with the cultural issues in its context. It is violent and manipulative in most of the times. It is evident from these facts that the act of translation is more flexible in the domain of cultural and political histories.

Culture gets linked with politics when power flows through grids. Attitudes are the outcome of psychological arena of power. Cultural politics lies within the power webs of society where translation often descended. Translation as a part of cultural politics emerges as an attitude. Attitude in translation is visible since the very act of selection of texts, transforming them reflects certain kind of attitudes. The attitudes lead to appropriation, displacement, Re-writing and metamorphosis. Thus translational attitudes can be political and display highly vibrant spaces. To understand the translational attitude is to check the activity in its relation to source text. Productions of meanings can also be a part of translational attitudes. The politics of selection that varies in the contexts of gender, caste and creed also count in the translational attitude. Though trespassing is the freedom of a translator it does suggest the influence and impacts of certain ideology or cannons of a particular society. These attitudes when shaped in the context of colonialism it definitely involve a political attitude. Translation in the colonial context stands purely political. When it is axed by the factional identities like gender, caste and nationality it further becomes politicized.

It is not only a representation of power and authority but also a subversion strategy; a counter hegemonic practice. The moral and ethical representation of translation which might be motivated by power heads might be adapted for different purposes.

Political spheres of translation offer vast geographical spaces, includes empires and states of different areas. The act of translation is simultaneously an act of subduing as well as resistance. Translation when operated under power guard, it reflects the subjugation voices; when it is operated as a strategy, it becomes an instrument of resistance. Translation studies being updated with cultural studies locate the act of translation within the circle of politics. Previous attempts of post-structuralism and Deconstruction pushed forward the possibilities of translation in various dimensions. The language based analysis of translation is of structural interest and quite technical; whereas the cultural exploration of meanings is quite applicable to socio-political interest. The study therefore concentrated on the latter application of translation than the linguistic/structure based approaches.

It is justified throughout the study that the cultural dimension of translation since the politics of translation would mean more in the Indian context as the latter being the part of colonial politics, a global phenomenon. Because the study locates the act of translation within the context of colonialism, the surplus flow of historical as well as political meanings dominates in the thesis argument.

The present study discussed the cultural politics of translation within the context of Kannada texts that are produced during colonial period. This provided a space of studying text productions of an Indian language within the context of colonialism. The regional language like Kannada received translation firstly as renovating spirit; i.e, to accelerate the reconstruction of modern language since the modernity was a stress during nineteenth and early twentieth century. Secondly, Kannada, being a part of greater Indian nationalism, looked towards translation as a helper to readjust the regional national identity in the backdrop of Indian nationalism. Thirdly, translation went on in Kannada as an activity of class activity. Sorting out the issues of caste, class and gender within the space of a regional language is thus possible here.

A century old translation activity in Kannada is definitely a challenge to a researcher. The first decade of nineteenth century problematises certain cultural issues which are out focused issues in the succeeding century. Here appeared the exceeding frames of theory. The first phase of translation was under the pressure of redesigning its sensibility after its exposure to an alien culture. Hence it was the period of re structuring. The range of cultural comparison and evaluation are very high during this period. It was the vulnerable part of translation studies. The twentieth century developed matured attitudes. The culture questions are dealt in a kind of analysis. After the entry of Gandhi carrying nationalist attitudes, the nature of translation was clearer. Translation became deliberate. Translations were used to bridge the Indian minds. Translations in this phase are aimed and actualized among the Indian languages. The interest in sister languages is occurred mainly due to nationalism. Even the interest of translations varies from one phase to another. The earlier bizarre attitude towards new genres and sensibilities of rising colonial modernity gradually developed into choice based, matured taste perception. If the early translations were interested in the genres of fiction, for instance, it is shifted to political writings, biographies/autobiographies. This is a paradigmatic shift in the translation attitudes within the space of a century.

The Kannada translation attitudes were inspired and shaped by the missionary translation in their treading. The Missionary translations served as a base for the translation activities in Kannada. Being motivated by the religious traits, the missionary translations extended themselves to research activities about Kannada language and literature. Translation history has been developed parallel to their activities. Besides, the British administrators were interested in the construction of a native history. Therefore they encouraged the translation activities as well as data collection and publication of the source materials. But the thesis limited itself to the focus of the translations of the natives only.

Apart from the missionary translations, there are two streamlines of translations in Kannada. They are; the Kannada exposure to English/European literature created space for translations in the colonial period; the other stream can be translations from the sister languages of India. Both the English/European translation and the Indian translation streams have been done during the high period of

colonialism. The attitudes differ in both kinds of translation. The subjects of modernity and cultural advancement processes are reflected in the translations from English/European texts. The culture sensitive subjects and issues of nationalism are dealt more enthusiastically in the translations from Indian languages. So the inter and intra circulations of translations displayed varied interests. If the Bengali and Marathti texts provided space for national issues, the English texts accelerated human values as well as elitist civilization. Thus the study explored the attitudes within the space of translation in the different dimensions. It is indeed the study wanted to hit the cultural politics of translation at this micro deviations.

The study sorted out the politics of translation in the Bengali and Marathi translations. The attitude of receiving the texts from these two languages made them the donors. Providing the source material means nothing but a cultural dictation to any target language. The queries of posionality led to conclusion that even the Indian languages served as master languages that shaped and modified the attitudes of Kannada language. Hence the exterior politics that might be the direct control of colonial rule handled at one level but the at the same time the internal politics operated the power on the other level. The thesis thus found the politics of translation at two levels which are operated simultaneously.

The second chapter is dedicated to theoretical perspectives where international, national and regional levels of perceptions are observed.

The third chapter dealt with translation and its relation with national histories. Translations accelerated the nation making process in the colonial countries. Translation becomes crucial in the colonial context. The rulers found the act of translation as a strategy whereas the natives took it as resistance tool. Thus translation is a political act.

The eighteenth century British rule adhered to translate the ancient texts from the native source. The range of appropriation was evident in the act. The Oriental emergence in the early period of colonialism envisaged India according to their attitudes. After the downfall of Orientalism in India the reform motive of the British undertook the project of educating India through English. Then translation became the strongest strategy of the natives.

Countering the colonialism translation provided space for sharing. Translation served as an in- between space. In the words of Bhabha it is the 'third space. The Indian translations in their identity formation seem reached the third space. In the translation series there are large number of hybrid texts. These texts indeed reflected the subversive strategies of the natives. However, there are texts which partial about the British attitudes. But somehow, translation under colonial rule gave rise to act of re-writing. The act of decolonization is also evidently shown in the Kannada texts produced during the colonial period. One such example is 'Raktakshi', a play written by Kuvempu which is a transformed form of Hamlet.

In the Kannada context, nationalism was operated at two levels: the nation India and the linguistic identity of nation, Karnataka. The Kannada nationalism is a sub nationalism identified with language. The Kannada nationality is linguistically imagined. The Kannada nationalism, like all other linguistic communities, does possess a self sufficient history of its own. The Indian nationalism is made up of these independent units. So the Kannada has linguistic nationalism of its own and tags itself to Indian nationalism for mainstream nationalism. These double assertions are parallel to one another. While India was imagining a nation against colonialism, the Kannada language was also searching for its national identity. In fact, translation activity is used as a tool to assert the Kannada nationalism. It is also interesting to know the cultural conflicts hidden in the Kannada translations.

The modern Kannada in the literary history appears only after the practice works of translations. Translations brought new trends and new sensibilities from various languages. The exposure to different languages made Kannada a competent language in modern literary history. The Kannada translators analyses the kind of Kannada that should have been used in the translations. The problem becomes grave when the foreign texts are taken for translations. The problem of finding new idioms for another culture becomes crucial to the early translators. It is search, it is an invention. The nationalist movement inspired the translators to translate the nationalist literatures among the Indian languages. The novels with reform motives and non-fiction writings possessed political visions.

Politically speaking the Kannada region is yet to arise. The Kannada nationalism is a big problem for the scattered Kannada regions of colonial rule. The

north Karnataka, Canara and Bellary regions were already came across the colonial rule directly. The nationalist movement had its influence on these regions to a great extent. In the old Mysore region the Princely influence occupied the maximum space of people's attention. Therefore colonialism bothered little for them. By and large, Kannada nationalism is thought and felt by the translators. The Kannada translations faced the conflict of identity.

When national identity questions were putting forward, the queries about morality also began. This project was very much highlighted in the translations. It was a common phenomenon when a nation was under transitional state. Translations checked the western attitudes. The translator, who belonged to certain specificities like caste, class and gender, used to intervene in the source texts and has his/her way in transforming them. The moral question becomes crucial when the western texts get translated into native languages. The moral question is integral part of the nationalist debates of nineteenth century. The question of morality heightened when the Source texts raise the question of sexualities. The western decode of sexual behavior is embarrassing to the native translators. To avoid this the native translations opt for re writing the cultural spots wherever necessary. It happened more in case of performance arts like dramas. During the Gandhian era, the moral interpretation has turned to socio political spheres.

Translations play a vital role in exploring the stuff of modernity. As modernity is a part of Indian nationalism, it is dealt in nationalist debates. Under the project of nationalism the Indian translations started re-structuring culture. The modernity as a sensibility entered into Indian psyche during nineteenth century. The first appearance can be traced in Bengal region. The Kannada modernity sharing the Indian modernity in general, continued in dual stances of modernity as materialistic as well as attitudinal. The dual stances of modernity are the features of Kannada translations. The translations are sometimes vulnerable to imitations; they appropriate the translations literally. But most of the times they tend to redefine modernity through re-writing or transforming the texts. While facing the modernity in the source texts the translators put limitations to themselves. They intervene in the texts when they deal with the matters of Indian culture. They take the privilege of explaining what Indian culture is and what the alien culture is. The objections, corrections or modifications

are suggested by the translators in their prefaces, notes or footnotes. The attitudes of the translators can be traced in these spaces. Besides, the translators' intermediacy in the texts is another kind of manipulating the texts.

The nationalist visions limit themselves to issues like Hindutva. Hindutva in India appeared in two faces; one in militant form and the other in reform oriented, flexible Hindutva. Howver, both the attitudes are triggered by colonialism itself. There are attitudes like Militant Hindutva which are supported by the Bengal and Maratha regions. The Kannada orientations towards these languages made it to import certain amount of Hindutva from the Sources. But after Gandhian era, the impact of communal Hindutva vanished to an extent.

The fourth chapter discussed the issues of class, caste and gender as they are factional identities that intersect the nationalist identities.

Class question is the cue of agency in translation. Class is a kind of stratification in a society. It marks the ranking system. In India stratification occurred after English education. The translators in India think that they belonged to the elite middle class. They assumed the class conscious deliberately. This class generally engaged in translation activity. The readers of the translated texts are generally the students and the middle class literates who are lacking the abilities of accessing English. The translators therefore are aiming to shoot the texts that can be relevant to the student class and the middle class commoners. There are two hidden political agenda in providing the texts. One, is deciding the readership and the other is choosing the texts for translations. The culturally seasoned sensibility is active in this regard.

Translation activities are usually done in the urban areas. These regions are either patronized by the benevolent rulers or the British officials. Translation spaces are thick in the places of the colonial administration and missionary influence. The translators' choice of the texts and readers are having topographical identifications. Translation under these circumstances can be seen as the activity of the elites conducted in the specified areas. The elite group in Kannada led the national movements of both India and Karnataka. The same group revolutionized Kannada literature also. Translations work as supporting tools to their activity.

Since the elite class in India has been comfortable with the power structures, it has the privilege of negotiating with the state (colonial state). Besides, the indigenous elite learn quickly how to internalize the colonial control and make the adaptations in native versions. The elite class expected the State interventions in native societies to reform the latter. Translations in this regard, encouraged Source texts of reform motive.

By nineteenth century, the Kannada speaking areas were scattered according to the political motivations. The Kannada speaking areas were, unlike the Bengal region which was under the direct control of the British rule, divided among multiple rulers. Therefore it had no Royal faith in common. Envisioning reform in the Kingship is an attitude of the nineteenth century educated class. But this is only a partial view that all translators are having harmonious feeling about the Kingship either the British or the natives. Some of the translations follow the subversive strategies. They use undertones in their translations. After Gandhi era the trend of translation had changed. It was anti British in its voice to the maximum extent. Translations among the Indian languages enhanced the notion of Indian culture as continuum.

The new class has attitudes of culture which are typical to it. It developed a social reform conscious. The self imposed burden of restating the culture essentially put the elite class in reform motives. But the new class fell in dilemma of choosing either modern society or traditional one. The outburst of cultural issues is extravagant in translations of this period. The question of new woman, identity conscious of new educated class, the thrust of pushing Indian philosophical identity are in the forefront of translations.

The educated class in India showed interest in art and literature. The colonial modernity in India pressurized Indians to become modern in the new context. So the educated class in India developed a special interest for culture. It includes interest for art and literature. The Indian renaissance resembled the medieval period of Europe. The new class had anticipated the development of art and literature among the group. Thus literature productions are done in the high degree. In order to fulfill the leisure time of the new class, translations were done. At this juncture, the middle class developed a taste for pass time literature. The Shakespeare plays, new genres of

fiction and non-fiction are set mainly by translations. Even the oldest genre of poetry is made alterations for new readers.

Under the current of translations during this period, there was a process of Sanskritization. Since the translators belonged to high caste, they tend to appropriate their culture and language in translations. This reflected a high wave in the Kannada translations. The Kannada translators of nineteenth century are under the stress of choosing right dialect in their translations. They deliberately approach the issues of class representations in a Source text. They have to mind the use of registers that the characters speak in a particular context. Recognizing the specificities like caste, class and gender of characters are also important to translators.

Caste question in translation is also a crucial one during colonial period. Class is tagged with caste in India. Therefore it was a combination of class-caste that made an elite class in India. In translations the caste question, though not hyped, proved its importance. The caste theory provides frames for translations. It begins with the basic queries of subjectivity of translators. Attitudes of caste appeared in various forms like upholding certain caste performances. The early nineteenth century Kannada translators faced the caste question. They have to re adjust with the perspectives of newly arising society. In the early phase they even rejected English education since it might free the caste rigidities.

Translation and gender raises issues of positionality and subjectivity. Translation itself is treated to be a second grade activity as is the woman in the society. Translations are thus often equated with woman. But as a representation issue, woman as a translator becomes important. The Kannada woman translators had a low stake in the activity of translation. Very few women translators could be seen during the colonial period. Their poor representation showed the cultural politics of patriarchy.

The patriarchy is interrogated in the issue of woman's treatment in translations. Since the search of new woman was on during the colonial period, the representation of woman in translations also counts. As the woman's issues are more sensitized in the nationalist literatures, it happened in translations also. The male translators operated translations with the prejudice of chauvinism. They intervened,

rewrote and revised the issues concerned to woman. The attitude of nationalists that woman should get education, is to fix the problem of cultural behavior on woman. The Kannada translations did not lag behind in this matter. I discussed the examples from the plays of Srikanteshagowda and novels translated by Ramarao and Nanjanagudu Srikantasastry here in my study. The prejudices of culture with regard to woman's position in society are parts of nineteenth century sensibility. But these chauvinistic attitudes continued up to mid twentieth century.

The gender prejudices are operated even by the women translators in their translations. They continued the motive of exploring a feminine essence in the native expressions. Stereotypes are carried out with new garbs. The Kannada translations continue the attitudes of the mainstream in depicting woman as an ideal protector of the Hindu society. This notion continues till the end of the freedom struggle. The woman portrayal becomes a part of translations too. If one conducts a survey of translation works appeared up to 1925, one can sense the streamline of morality that worked in the assessment of woman. After Gandhi, there developed an attitude of morality that sustained the woman question till the end of the century.

In the fifth and the last chapter, I ventured to discuss the impact of translations with respect to genres. As the genres shape the attitudes of a writer, it happened so in translations. Translation politics seems to have appeared in the modifications of genres or the perceptions of genres by the native readers/translators. In translations, genres are treated as most crucial choices. During translations subject, area and registers account more in a target language. When it happened in the context of colonialism, it became further sensitized. The colonial impact, however, gave impetus to adapt certain genres in the native language.

The genres are more apparent during colonial period in Kannada literature. The translation activities flourished in western standards. The Kannada sensibility, in the meanwhile, was preparing to find new forms and idioms. The Kannada translation has found many shifts in acquiring the new genres. The tendency of changing genres is common; changing subject and structures are also done perpetually. Translations generated new forms and new modifications in the ancient forms. Therefore, the existing genres then get transformed. If novel emerged as a new genre, poetry and drama emerged as new modified versions.

In this chapter, I explored the adoptions, modifications and shifts in the genres of Poetry, Drama and Novel in the Kannada context.

Poetry is an ancient form of Kannada literature. But at the outset of colonialism, the favor of prose was evident. The sensibility of the new generation aspired to re construct the poetic forms available. The adaptations of new subjects and forms occurred in the academic circles of Kannada after the folk exposed to western education. This resulted in the release of new spirit of poetry of B.M.Srikantaiah's *English Geethagalu* (Translations from Palgrave's Golden Treasury) in 1921.

The Kannada poetry was inspired by translations and began to search for new idioms for their expressions. The process of making a *nudi* (speech) was a crisis among the Kannada speaking folk during colonial period. Translators worked it in text books that might alter the sensibility of the new generation. So poetry translations for text books were deliberately done by the Kannada translators.

The important shift in Kannada poetry is its attitude to cling secular motive. Earlier, Kannada poetry was religious and wrote for communities specified. The other shift is in the structure. The Kannada poetry added new metrical modifications with the impact of western poetry.

Novel has incessant relationship with the growth of colonialism. Novel became a pan Indian phenomenon during nineteenth century. It covered the range of experience from colonial experience to rise and growth of nationalism. The Kannada novel by being pursued the pan Indian phenomenon, emerged as a new genre. It has tried to capture the new moral aspirations as well as political conscious of the newly rising class. The epoch of Kannada novel has been given impetus by translations.

The novels in Kannada which came through translations made the genre similar to English Romance types. The Kannada novels adapted the Indian traditional story- telling technique to an extent even in translations. Though the original texts seemed to be outstanding model for the native translators, it was not entirely the mimic of the original. It was however, a hybrid text forming. Countering the foreign texts might have led to adaptation to some extent in the content; the genre was set to hybridization.

Translations propelled novel as a genre. The new genre raised queries regarding its readers and the impact of reading. The discussion oriented the moral questions of the new genre. The translators welcomed the structure of novel and made it convenient for the native tradition by modifying it by using Indian prose models. But the moral core of the new genre is a cultural issue which has to be tackled with care. Translator's anxiety is well expressed in adapting the novel from other cultures. The Kannada novelists, B.Venkatacharya and Galaganath worked the genre and produced texts that upheld the ideologies of the nineteenth century. Representative works from Bengali and Marathi were translated by these two novelists. It became almost a trend setting event in the literature. It is because translations among Indian languages have the great motif of nationalism. Exploring the Indianness as well as Kannada national identity are the two major motives that can be seen in the development of Kannada novels. The motive of nationalism developed into cultural nationalism in this genre.

Drama, like poetry, is also an ancient genre. There is a long history of drama translations in Kannada literature. The Sanskrit plays got translated into Kannada in the desired genres of poetry or prose. Most of the plays are trans-creations. The conflict of the genre appeared in the native Kannada literature only after colonial intrusion into the native societies. The English education pressurized the Kannada readers/viewers to bring Shakespeare to native yards.

The Kannada translations reflected culture issues. As this was an all Indian phenomenon, it happened in Kannada also. The foreign exposure made the natives embarrassed in certain cultural issues like courtship, love making and so on; but the natives were happy enough to welcome plays like 'Taming of the Shrew' that appropriated the native male chauvinism. This dual nature of the native translators continued as a strategy. This indeed is an example of politics of translation.

The attitude of cultural appropriation led to hybridization, transformation and shifts in the genres. In order to avoid the embarrassment of foreign culture, the translators intruded, added and removed certain passages/dialogues/plots. This activity was high during nineteenth century. During twentieth century, there was a trend of retaining the original text. These shifts are suggesting the graph of translations of drama in Kannada.

Each chapter is dealt with the specific topics which are related to the main concept of cultural politics of translation.

The thesis attempted to find out the cultural politics of translation based on the Kannada translated texts of colonial period. No attempt has been made so far to conduct study on the concept of cultural politics of translation. There are good number attempts like Tarakeswar's ' Coloniial.. ...'. Tarakeswara's thesis has provided the theoretical frames using post colonialism. But it is limited itself to Princely State of Mysore of nineteenth century. The present study made attempts to cover the issues of translation in the Karnataka region. At a stretch, translations in the south and north vary. Even the Canara regions pursued sensibility of their own. In my findings certain points can be generalized but each region in Karnataka had kept region specific reasons for translations. So the present study wanted to focus on the multiple nationalisms, multiple strategies of translations. M.Usha's attempt of 'Gender and translation' gave a new perspective to this study. The analytical study of gender placing in the context of colonialism/nationalism gave a new dimension to this study. But the present thesis deals with gender issues as a part of cultural politics in the backdrop of nationalism. Though the subject seems to overlap, in my study I attempted to retain the interactions of factional identities that is edged by translations.

The thesis has attempted the micro aspects of power politics. The thesis found out the dominant roles of Indian Source languages. It is obvious that English, being the language of power, used as an instrument of politics. But at the same time, in my findings I noted that languages like Bengali and Marathi had great influence on other Indian languages. The tendency of translating English or any foreign texts paved way to translate from the other Indian languages. Bengal and Maratha regions which were the strong domains of English governance (Presidency States), acted as mirror languages of the rulers. The culture that passed through these languages brought the dialectical notions like modernity and tradition simultaneously. They imparted a kind of nationalism that led to *Hindutva* and communal impasse.

The study attempts to focus the microscopic details of linguistic nationalisms. The Kannada as a speech, as a state was raising parallel to Indian nationalism. Translations generated the feelings of the natives about their native speech and nationalism.

The thesis found the activity of translation itself is emphasized with class specificity. The rising middle class or elite class of nineteenth and twentieth century during colonial period acted as the decision making agents of culture. Their selection of texts in translations reflected their dominant ideas of culture and their aspirations of identity formation. The class specific attitude is fleshy in certain genres like novel. The moral attitudes are very much seen in their translations. More over, this class involved in the making of textbooks and academic productions. Thus there is a deliberate rewriting, intervention in the early translations.

The study focused the genres that are incessantly related to translation activity. The cultural presumptions worked in receiving and vomiting certain genres and their characters. It is also a kind of cultural politics of translation.

The study has been experienced certain limits. In finding the cultural politics of translation, the researcher found the frame is too large to be covered. Though the study aimed to cover the colonial period, it is far reaching since the colonial period is stretched for two to three centuries. No single ideology can cover the subject. Thus the present thesis has no single result. The multiple attitudes of the period made it difficult to construct a solid theory. Moreover, translation itself has a wide coverage of theories. The present thesis used cultural translation theories as a base. This might even can be used in other ways.

The thesis anticipates further studies on the cultural politics of translation of different contexts and periods. The missionary translations(both Kannada and English/German languages), the English translations of early writers(including the missionaries and the native translators), the early and mid twentieth century translations, the Sanskrit translations are the most spacious regions for future researchers. Attempts can be made on the topics of Translators of Kannada (Each individual translator can be considered here. So that research on Srikanteshagowda, B.M.Srikantaiah, Venkatacharya, S.G.Narasimhachar, Galaganath and others). Even attempts can be made to explore the Strategies of Kannada translations. The researches have been conducting in Kannada in the field of translation in recent years. As a researcher I humbly welcome the next coming studies.

BIBLOGRAPHY

BIBLOGRAPHY

Appendix-1

Primary Sources

(A Select Kannada texts of Colonial period in the Chronological order)

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